

THE Etude

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THE MUSICAL WORLD

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VOLUME XIV.

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CONTENTS

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I am delighted with "Celebrated Pianists of the Past and Present." Every student of music should possess a copy, if only for the department of American pianists.
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The game of the "Great Composers" is all that can be desired, and calculated to do much good to those who will use it.
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I have carefully examined "Anecdotes of Great Musicians," by W. F. Gates, and am much pleased with it. Besides being full of humorous incidents it contains many ideas that are invaluable to the student of music. It would take months, and even years, to collect what is in this volume. It is a book which I prize highly, and can truthfully say it should be in every library, especially in that of every student of music.
J. W. DENNY.

I received several sample copies of THE ETUDE and am using them in securing more subscribers. Many thanks for your prompt attention to this matter. I like THE ETUDE better than any journal of its kind that I have ever taken.
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I wish to thank you for your promptness, and also for the excellent selection of music sent me at the beginning of the term year.
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I wish to thank you for THE ETUDE; it is simply invaluable. It has assisted me in many difficulties. I find help for parent, pupil, and teacher. It has helped to cultivate a taste for classical music in this town.
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Your works are very valuable to me and very highly appreciated.
MRS. ALICE J. HACKNEY.

I received the "Celebrated Pianists of the Past and Present," and also the "Anecdotes of Great Musicians." Both books are beautifully gotten up, and will be a great help as well as pleasure to me and my scholars.
MARY J. MINOR.

I have received "Celebrated Pianists of the Past and Present." It is an elegant volume; the illustrations, paper, and binding are first class, and the subject matter has been treated by a master.
MISS LULU COWLES.

Have examined "Student's Harmony" and find it different in its make-up and arrangement from any other I have seen. It is superior as a class book, and I intend using it for my scholars. It is clear, concise, and full of meat. Just such a book as many have felt the need of.
E. CORNELL SMITH.

I have received the copy of Mansfield's "Harmony" and think it will prove a helpful aid to the student of harmony.
MARY F. DAVISON.

After several years without THE ETUDE I wish again to enjoy its pages and music. Are the terms the same as ever? Let me know at once for I wish to begin with the number now out if that is April. Please send it on and I will remit at once.
(MRS.) F. M. GUERNSEY.

Those who look within the covers of the dainty volume entitled "Anecdotes of Great Musicians," by W. Francis Gates, will find many qualities to enchain the interest. The work is a compilation of 300 anecdotes of famous composers and performers—mostly rewritten for the present book—which throw light on the characters and careers of these persons. As a contribution to musical literature it has a distinct value and will be highly enjoyed by persons whose bent of mind inclines them to the field of musical biography. The volume is an unusually fine specimen of the art of the printer and binder. It is a large 12mo of 313 pages, with index.
"SIGNAL."

"Celebrated Pianists of the Past and Present" should be the pride of every musician's library.
WM. M. BINDER.

Mansfield's "Harmony" has been received and contents noted. I am quite charmed with it. I have always used Righter's, but I believe for practical use I like Mansfield's; each chapter unfolds so clearly the mysteries of harmony. We ought to give you a vote of thanks for placing before us such a fine work.
EDITH L. GOULD.

The copy of "Student's Harmony" by Mansfield is received. Am very much pleased with it. Easily comprehended by beginners.
ANELY I. DAVIES.

I have appreciated the advantages offered by your house during the past and will be pleased to make the same arrangements at the beginning of the next school year.
A. M. EISENBERG.

The copy of "Student's Harmony," by Mansfield, came to my desk about two months ago and after careful perusal of its contents I found it to be brimful, to overflowing, of the most important rules governing the necessary laws of harmony. To all musicians who would be absolutely familiar with all the forms of harmony in use by the English composers, especially the many new and later forms, I earnestly recommend the book. In the authorship of this necessary work the musician, Orlando A. Mansfield, has given us something to help supply our needs for the present and make us remember him. I do not think too much praise can be bestowed on the work. I sincerely hope your efforts in publishing the work will be properly appreciated by the profession.
JOSEPH P. MACCORMICK.

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THE ETUDE AND MUSICAL WORLD

VOL. XIV.

PHILADELPHIA, PA., NOVEMBER, 1896.

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Musical Items.

HOME.

NORTHWESTERN UNIVERSITY is to have a new building for its school of music that will cost \$20,000.

MR. FRANKLIN SONNEKALB, the pianist, has been engaged for the Camilla Urso Concert Company, which started on a general tour October 1st.

ROSENTHAL plays first on November 10th, in Carnegie Music Hall. He will then introduce a new Concerto by Ludwig Schytte—a Danish composer.

THE execution of Miss Mary Ziebold, a young American soprano, who has been studying at Milan, has been favorably compared by certain foreign critics with that of Nielson and Patti.

"THE GEISHA," Mr. Sidney Jones' comic opera, is so "bright, clever, and sparkling with wit and gaiety," says a New York critic, "that it has tickled the most jaded of critical palates."

A. J. GOODRICH, the eminent author, critic, and composer, and his wife, Mrs. Florence Goodrich, have opened a studio in Steinway Hall, where they will teach voice culture, harmony, and composition.

THE Cincinnati College of Music announces a people's music class modeled something after Mr. Frank Damrosch's class in New York. Good for the Cincinnati College—let other colleges make haste to do likewise.

ROSENTHAL has seven complete concert programmes ready for his American tour. Among the pieces he will play most frequently are Liszt's "Don Juan Fantasie" and his own paraphrase on two themes from Strauss' Waltzes.

J. S. VAN CLEVE has taken rooms in the Pike Opera House in connection with the College of Expression. He will be professor of rhetoric and literature, and will also attend to his own musical duties and teaching at the same place.

A CONTEMPORARY thus announces the musical season's opening: "The schools of music have opened their doors, the piano recital has appeared, the young woman who has been putting frills on her voice in Paris is with us,—the season has begun."

EVIDENTLY Mme. Carreno is favorably remembered in this country. Rudolph Aronson is having great success in making engagements for her. M. Loewensohn, the 'cello virtuoso, also under Mr. Aronson's management, is likewise in great demand.

THE Imperial Opera Company, under Col. Mapleson, will produce two new works this season: "Andrea Charnier," by Giordino, positively; "Chatterton," by Leoncavallo, conditionally. Should the latter be sung, the composer will come over to direct it.

MARTINUS SIEVEKING, the Dutch pianist, made his first appearance with the Boston Symphony Orchestra in four consecutive concerts—October 21, 23, 24, 28. It is prophesied that he will create a furore this season, even to the extent of eclipsing Paderewski's successes.

THE Scharwenka Conservatory of Music in New York, the National Grand Metropolitan College of Music, and numerous small music schools of that city are starting in well despite the hard times. In fact all over the country the outlook is good for the music schools and teachers.

OUR distinguished American composer, Mr. George W. Chadwick, has collected some of the traditional melodies of Brittany and arranged for them a characteristic piano accompaniment. Quaint verses have been supplied for the beautiful themes by Mr. Arlo Bates, a popular poet of New England.

MME. LILLIAN NORDICA, who was conceded to be one of the most valuable and versatile of the artists of last year's grand opera season, has not been re-engaged this year because she demands \$1000 a night. Bravo; Mme. Nordica, assert your rights even though it involve a temporary loss. \$1000 is not too much for Nordica if Melba is to receive \$1500 and Jean de Reszke \$1200.

SARASATE, the gallant, would, it seems, emulate Sir Walter Raleigh. When, upon a certain occasion he arrived at St. James Hall with Mme. Bertha Marx and Mr. Goldschmidt, he found upon alighting from the carriage that it was not quite close to the curb. He instantly placed a piece of music on the ground that the lady might not soil her shoes when handed out of the carriage.

MME. ADELINA PATTI is said to have the handsomest and largest collection of jewels of any of the modern actresses and opera singers. She lately wore in the third act of "La Traviata" a dress covered with precious stones to the value of £100,000. These stones are now in Paris to be reset in the shape of a tulip-like corselet, formed of seven leaves, from which the *mousseline de soie* bodice will merge all in fluffs and puffs.

THE new electric organ, built by the Electric Organ Company, of Birkenhead, for Worcester Cathedral, was opened on the 28th ult., by Dr. A. L. Pearce, organist of Glasgow Cathedral. Mr. Robert Hope-Jones, the

manager of the Company, has built a good many electric organs, but this is the first time that electricity has been applied to the construction of a cathedral organ in this country. Those who intend visiting Worcester in September for the Triennial Musical Festival will have an opportunity of comparing this new instrument with other cathedral organs. Mr. Hope-Jones is a student of harmonies as well as of electricity, and, we understand, has done much to improve the "King of Instruments."

THE Ohio Music Teacher's Association will hold its annual session this year at Delaware, Ohio, December 29, 30, 31. A remarkable programme has been prepared; one that Ohio teachers who desire to be abreast of the times cannot afford to miss. The plan of this programme is different from what it has ever been before. There will be a series of analytical-biographical concerts,—the programme of each to be made up of the works of a given composer, preceded by an analysis of each number, pointing out peculiarities of thematic and harmonic treatment, personal characteristics of the composer and his influence upon art in general. The University of Delaware has placed its buildings at the disposal of the Association, also the great organ in Gray Chapel. Some of the most prominent musicians of the State will appear on the programmes, which will be given in full in the next issue of this paper.

FOREIGN.

SAINT-SAËNS has completed a ballet which will be played at the Monnaie in Brussels.

PADEREWSKI has dedicated his new "Menuet Moderne," for the piano, to his American admirers.

THE authorities of Berlin have forbidden a presentation in dramatic form of Rubinstein's oratorio "Christ."

FRAU WAGNER has made a fortune out of the royalties paid her for the performance of her late husband's works.

VERDI, Mascagni, Puccini, Leoncavallo, and Franchetti,—all Italian composers—are said to be engaged on new operas.

BERTRAND, Director of the Paris Opera, promises an increased number of Wagnerian representations at the French capital next winter.

It is reported that Paderewski has finished his opera, and that he has composed a new piano piece during his recent holiday in the south of France.

IVAN HALSTROEM, the most popular Swedish composer, and the author, it is said, of the first national opera, has recently completed his seventieth year.

DE KONTSKI, the veteran pianist of eighty years, has been giving a series of highly successful concerts at Melbourne, in Australia. He will play in Paris next spring.

ANENT the report that Melba will appear this season as Brunnhilde, the music critic of London *Figaro* laments thus: "There are many Brunnhildes but only one Melba, and I like my Melba un-Wagnerized, please. However, 'if she will she will and there's an end on 't.'"

HERR WIECK was one of the first to recognize the genius of Chopin, and his little daughter, Clara, soon learned many of the latter's compositions. Rellstab, the famous critic, wrote in the *Vossische Zeitung*, 1834: "Clara has certainly great talent, but it is a pity she is in the hands of a father who permits her to play such nonsense as Chopin."

MME. CHRISTINE NILSSON now lives at Madrid, where she has a most charming house, two rooms of which are uniquely decorated. The walls of her bedroom are papered with leaves of music from the operas in which Mme. Nilsson has sung, and the dining-room is papered with the hotel bills she has collected during her journeyings around the world.

LONDON has a new permanent orchestra. It is composed of 80 women performers, a large proportion of them belonging to the aristocracy. There is a choir of nearly 100 voices in connection with the orchestra. At a recent concert a suite composed especially for the organization by Dr. Parry was produced. A trio for women's voices, by Clayton Johns, an American composer, was also given. Mme. Albani and the Countess Valda Gleichen were among the soloists. The organizer and conductor of the orchestra is the Countess of Radnor.

THE largest college of music in the world is the Guildhall in London. It has 110 instructors and 4000 pupils. It is self-supporting,—the expenses being defrayed out of the professors' fees, the seniors contributing five per cent., and the poorer teachers nearly 40 per cent. of the students' fees. The professors are paid from \$1.25 to \$4.00 a lesson, and according to the official report, just issued, out of about \$150,000 paid last year by the pupils the professors received \$120,000, the balance covering the school expenses.

THE following notice is pasted on an English country church door: "We desire that in future many will come to be married in ——— Church. Out of a population of nearly 8000 there certainly ought to be a large number of marriages in the year. Fees vary from 10s. upward. Those desiring a fully choral service, with organ, can have same at a day's notice, at from two to five guineas. It is to be hoped that many will take advantage of these choral marriages, as the fees will be helpful for the heavy expense of the choir."

SOME THINGS WHICH THE MUSICAL PROFESSION OWES ITSELF.

FIRSTLY: Mutual courtesy, good will and words among its members.

The most insufferable of personal traits among them; that is, insufferable to everybody excepting to those who have them, is an egotism which dominates all their conversation, and a spirit of envy which biases and embitters all of their musical opinions.

Ordinary music lovers shun their company as they do that of a hydrophobic canine.

Now, there are some grand-souled musicians; some who adorn their profession of harmony by being the life of their social circles; some whose companionship is eagerly sought for by the cultured, by the most exacting of social leaders; some of whom keen observers of human nature remark: "Those noble fellows would succeed in any of the learned professions or business requiring first-rate talents, and attain commanding positions in any community." Then again, there are some musicians of another sort which is not grand, but who suggest the humming mosquito or the hopping flea, with the sequent shrinking of those persons who encounter them from the threatened nipping. The musical profession's debt to itself in this regard is to use enough moral insect powder to clear its walks and resorts from whatever militates against the exercise therein of mutual courtesy, good will and words among its members.

Secondly: The musical profession should endeavor to provide a public haven of rest for its superannuated and needy members of good character and deserts. The theatrical profession has more than one such haven for its people; the different clerical denominations of the

gospel ministry have theirs, and church members are perpetually appealed to for money to sustain them. But, for the poor old music master, it's, as he sings himself, "Over the Hill to the Poor-House." The musical profession's debt in this regard is one of endeavor to erect a musician's home, a home for the friendless musicians, in every great American city.

Wealthy persons are dying daily, are leaving their money to scientific and religious institutions, often because these institutions have kept before them, during all their lives, printed bequest blanks, ready to be filled up with their names as givers, the thousands of dollars they have to give, and the names of the requisite witnesses to their wills, and the addresses of these institutions to whom to mail these wills.

The musical profession should make a similarly organized movement on the wealth of this country, and endeavor to effect a refreshing diversion of some of its money-crums—if not of its millions—to the support of the aged, helpless, homeless, despairing musician whose life-works, if honestly and devotedly subserved, has been as much for the happiness and uplifting of man as is that of any profession under the sun.—*American Art Journal*.

A WORD OF ENCOURAGEMENT.

IN a quoted article in the October ETUDE, the writer bewails the superficial work of so many piano teachers here in America, and urges a higher standard of proficiency on the part of all who would instruct the rising generations.

Without doubt there are many thoroughly inefficient teachers, and the abler members of the profession may rightly complain of such, because of the disastrous results of their work. There are, however, many capable teachers who are laying good foundations, and, to the extent of their knowledge and experience, are influencing their pupils for good.

The present writer for twenty years past has been connected with institutions of learning to which the American girl has come from all parts of the country. It has been his increasing delight to notice that better preparatory work is being done in all quarters, that a higher grade of music is being used, that a greater comprehension of its meaning is being secured. He thinks it only just to the faithful teachers in this country to record his own observations, and to reinforce them by statements made to him not long ago by one of Berlin's most noted teachers.

In earnest conversation, this noted teacher who has had many American pupils, said in substance: "You assuredly do have most able teachers in America, for I find that my American pupils come to me with better training than my German pupils. The former, like the American teachers, are not hampered by tradition, but rather with alert sensitiveness are quick to see and accept a good thing even though it be new; while, alas! the German teachers and pupils alike are too often bound by tradition to some old and hindering theory or custom."

Such statements from one whose reputation is widespread on both sides of the Atlantic, may encourage us all to further efforts toward fullest efficiency, and to the hastening of that glad day when the American public shall rightly honor the labors of the American teacher.

E. B. STORY.

—In New York I remember once meeting a young violinist who affected me strangely. He was so weird and unkempt in his appearance, with thick locks of hair continually falling over his eyes, and the eyes themselves so wild and shifting, that I involuntarily exclaimed: "Paganini, or by the gods, it is his ghost!"

The apparition smiled grimly. He was, I afterward learned, accustomed to such exclamations from people (musicians, more especially) who were intimate with the pictures and many sensational descriptions of the Wizard of the Violin; and he was proudly aware of his personal likeness to the departed Paganini, even cultivating every little detail to make the resemblance more startling. His exact knowledge as to Paganini's appearance, etc., was explained as follows: During a season of

study in Europe, he was fortunate enough to secure for a master, Camillo Sivori, who is said to have been the favorite pupil of Paganini. Through Sivori's great and constant enthusiasm for his departed idol, our hero grew also to revere his memory, and, more, he daily walked in the imagined footsteps of the genius, and imitated every eccentricity of his playing and manner. When he finally played for us I am convinced that the manner was Paganini's own—he assured me that Sivori had taught him every mannerism as we now saw it—but the playing—ah! there was the difference. The Almighty might have made another Paganini, but—He never did.—*Samuel Richard Gaines*.

JENNY LIND.—A veteran musician who recently died in Philadelphia, used to tell a good story of how he heard Jenny Lind. "I was then," he said, "a clerk in a music publishing house on Chestnut Street. One day a well-dressed, quiet little woman entered the store and asked me to show her some music of a classical nature. We struck up quite a conversation, in the course of which I asked her if she had heard the great Jenny Lind, who was then the talk of the town. She laughed, and said, 'Oh, yes, I have heard her! Have you?' I told her that I had not had that pleasure, and that I had very little prospect of hearing her, the price of admission was so high. She laughed again, and then handed me a song she had picked out, and asked me to play the accompaniment for her while she tried it. She sang so beautifully that I played like one in a dream. When she had finished she thanked me, and, with a rare smile, said, 'You cannot say now that you have never heard Jenny Lind.' She thanked me again, and left me quite dumfounded."

ROSENTHAL.—Rosenthal, the pianist, has an enormous repertory for recitals. He will have seven programmes ready for America, each one different from the other. They comprise the standard compositions by Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Liszt, and the more modern composers, such as Brahms, Schytte, and others. Of the last named composer, who is comparatively unknown in this country, he will introduce quite a number of compositions, foremost of all his concerto for piano and orchestra, which Rosenthal will play in his debut concert. It is very rarely played on account of its technical difficulties, and very few pianists of the present day include it in their repertory. Of course, Liszt's "Don Juan" Fantasia and his own paraphrase on two themes from Strauss's waltzes will figure frequently in his programmes.

—Mozart is credited with saying that the most necessary and difficult, and the most essential part of music is Tempo. In this esoteric age we question whether this statement would be accepted as anything more than a half truth. The point of view is everything.

—Vocal artists, native Americans, will appear in each city, and Paderewski will, if possible, be the pianist of the tour. The proceeds of the concerts will be given to the mayors of the cities visited, for charitable purposes. Thirty thousand dollars have already been subscribed for the expenses of the tour.

—Musicians, who painfully acquire their "bread and cheese" by the exercise of their art, know by experience how difficult at times it is to sustain their original interest and pleasure in the subjects of their life study. A certain decay of the primitive æsthetic sense, "as the years roll by," has been often remarked regretfully by the greatest artists. The same things which, according to Wordsworth, "had the glory and the freshness of a dream," we somehow fail to discern in the same light, though we renew our acquaintance with them daily. The change is in ourselves—not in the things—and may be carefully arrested, to some extent; though, alas! much of the "vision" may be inevitably doomed to fade. The musician, in these prosaic, careworn times, must see to it that his routine becomes not of too stereotyped—not to say commercially inspired—sort. However finished an artist, he must still carefully nourish and sustain the artistic sense; and this he will best do by seeking ever new incentives to artistic work and enjoyment. The artist, too, rusts if he rests, like any other born to labor or produce.—*Musical Opinion*.

Editorial Notes.

MUCH of the common dislike to technic practice is due to the fact that pupils are too seldom taught to play them with brains as well as fingers. Every exercise should be given for some specific and distinct purpose, and the best way of practicing it shown, and then—hold the pupil up to it and require perfect work on it. The fact that real effort is being put into it makes it interesting.

* * * *

No young pupil will practice well unless his music room is comfortable, well-lighted night and day, with an easy and steady piano seat, and a footstool, if the pupil's feet do not rest on the floor firmly; and last, but not least, no distracting noises of household activities in hearing. The young child's mind is at once taken off his work if conversation is heard, or if the work of the house is in hearing, or if the piano is placed where he can see what is going on in the street.

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MORE and more the writer believes in the economy of spending money for pupils to hear good concerts, recitals, operas, etc. We improve only as we get ideals, and we must go where ideals are placed before us. For this reason every teacher should arrange that his community give his pupils an opportunity to hear fine playing and singing, and to bring this about teachers should join forces, and secure recitals by good artists. But fine artists are often reachable if teachers will get up concert parties and attend together, even if it requires putting up at a hotel. Many times special rates on trains and hotels can be made. Great and unmeasurable good comes from hearing fine artists.

* * * *

IN writing to a parent, it was necessary to explain why the young daughter must practice her first violin lessons for making single tones, bowing, position of holding bow, neck of violin, etc., instead of playing tunes. The letter emphasized the difference between knowing how to do a thing and becoming skilful in doing it. All at once there came a light into the writer's mind,—that here is exactly where we teachers are to charge much of failure. A pupil may be shown how to do the Mason "Two-Finger Exercises," and give his teacher a perfect example at the lesson hour; as a result that pupil is certain that he knows them, for his teacher said that he did, so, "where is the use in practicing them?" he asks, feels, or thinks. He does not realize the difference between knowing how to do a thing, and becoming skilful in doing it; it is months of hard work apart. Since being "struck" with this idea it has been a prominent part of every lesson, in every detail of the lesson, and "striking" results are following. It is that most desirable "point foremost" idea, that is a necessary part of good teaching, the "enlightening fact." The development of this into a teaching fact has cost hard and careful thinking, but the evident success following its introduction proves its worth. It makes the pupil feel willing to do the necessary, exact, and perfectly accurate work for becoming skilful in the doing. It draws the sharp line of separation between the really knowing and skilful doing that leads to actual acquirement.

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THERE is not achievement without faith. When pupils who have taken lessons for years come to a new teacher, and find that their new teacher does everything differently, there is often a loss of self confidence and faith, with a despair of ever knowing or doing better. It is a trying time to the pupil, and it is a time for the conscientious teacher to show how much broadness of outlook there is in him. It is self-flattering to one's vanity to show the pupil how wretchedly he has been taught, and how fortunate it is he has finally come to a good teacher, but too often what is good for the eagles is hard on the doves.

* * * *

It takes a large amount of grace in the heart to acknowledge, and even to find the good work done for the

pupil by the other teacher. But there is certainly much of it there. It is necessary that as much of this be pointed out as possible in the first lessons, and that a good word be said for the past teacher, if possible. Some teachers make much of touch, others of smoothness of runs, others of phrasing, others of exactness in fingering and scale work, etc., and if the pupil shows good work in any of these points, it should be acknowledged. Then in the first lessons it is not well to go over too much ground for the purpose of showing better methods and ways of doing, but take up some necessary point first, gathering in the loose ends from lesson to lesson. For it is to be remembered that the pupil will not work with earnestness and with hope to improve unless he has faith in himself. It is well for the teacher to remember that pointing out faults is a much smaller part of good teaching than is showing the pupil how to do better, how to practice better. Some good teachers impress upon their new pupils that lesson giving is nothing but showing them how to practice and study.

* * * *

MUSIC schools and the musical departments of colleges can find the best things for four hands, two pianos,—four or eight hands,—and for piano and organ, or violin with piano, in our music stock. We recommend for a moderately easy piece, "Persian March," Dekonski, for two pianos, eight hands,—the solo of this piece can be played on two organs with eight hands; and, "If I Were a Bird," Henselt, second piano arrangement by C. Kraegen; and also Weber's "Rondo Brillante," Op. 62, and his "Polacca Brillante," Op. 72, arranged by the same author. These four pieces are the piano solo unchanged, but rather difficult, with a second part added on another sheet of music, which is easier. Beethoven's "Sonata Pathétique" can be had with second piano part arranged by Henselt, the solo part unchanged. Also Mendelssohn's Grand Duo in B minor, Op. 3, in the same manner, arranged by C. Kraegen. Liszt's Rhapsodie, XIV, can be had arranged by von Bülow, Peters Edition, No. 1187 b, both parts very difficult. Mendelssohn's Op. 25, Concerto in G minor, arranged by Reincke, is fine, medium difficult. Schumann's Variations, Op. 46—originally for two pianos—is most delightful, but requires good playing. "Danse Macabre," Saint-Saëns, for two pianos, either four or eight hands, is one of the best, and very brilliant; and the same composer's arrangement of "A Theme from Beethoven" is superb. Mozart's "Fantasia," in C minor—the one belonging to the Grand Sonata in C minor, has a second piano part by Grieg, Peters Edition, No. 2490 b. Mozart's original compositions for two pianos are good, Peters Edition, No. 1327. It takes good players for these pieces, but we can select the easiest from them for you upon order if you desire. But the Litolf Edition, No. 2105, gives several shorter, easier, and good classic selections. The two-pianos-eight-hands arrangements of the standard classic overtures and symphonies are nearly all much easier than the above list, and they are especially valuable in acquainting the pupils with these great works. We cannot send any of the above compositions on selection.

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THE past years have given us an experience in learning the needs of music teachers, which we will do our best to meet in the pages of THE ETUDE during the coming year. We have learned who are the most helpful writers, and we have arranged with them to furnish our readers with specially prepared articles on subjects that touch the every-day experiences of the working teacher. We have also arranged to give social helps to ambitious pupils, and this feature will make the magazine of still more worth to this class of our subscribers. Many parents and teachers write of the great benefit THE ETUDE has been to pupils. No progressive teacher can afford that his pupils shall not read THE ETUDE the coming year.

—The teacher is the mediator between the pure and high art—as shown in the works of the great masters—and between the young and the coming generation.—*Louis Köhler.*

STUDIO ECHOES.

—To invent beautiful rhythmical forms can never be taught to the musician; the particular gift of inventing forms is one of the rarest,—besides, rhythm itself seems to be one of the least cultivated parts of modern music.—*Hector Berlioz.*

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—Reed organ practice helps the pupil to develop a true legato. I have my pupils do sufficient practice on it for this purpose, and I use it in my public recitals, alone and with piano, the latter being often especially enjoyed by my audiences.—*S. A. Wolff.*

* * * *

—I have my pupils write out the technical exercises that I gave them. This makes them of more interest to the pupils, and they feel as if it meant more. This is especially valuable for scale practice, for in building up the scale, and placing its sharps or flats, and the correct fingering, it gets into their mental and musical being more.—*Emma A. Lane.*

* * * *

—Place your piano into the hands of a first-class tuner, and have him tune it by the year. This will enable you to keep it out of the destructive attempts of the so-called "tramp tuner," and in this way keep your instrument in good order. A poor-toned piano when in good tune makes pleasanter music than a fine-toned piano can when out of tune. A piano out of tune injures the ear and taste of pupils.—*S. A. Wolff.*

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—To get a sufficient amount of practice on the technics and études of the lesson, I hold out the inducement of a specially pleasing and new piece if they do good and sufficient work on technics. This usually leads the pupil to do good work. They are also made to see that such technical work is a necessary preparation for good piece playing; that technics give the necessary control for expressive performance.—*M. H. B.*

* * * *

—Recently a pupil of mine was having some difficulty in learning a piece of Merkel's. Her father called upon me and wanted to know "why I did not learn her the piece he bought her last month." He had heard Paderewski play Liszt's "Second Hungarian Rhapsodie," and then bought it for his fifteen-year-old daughter, who has taken lessons about two years. When parents make such "impossible" requests, it is hard to set them right, but by a careful talk I generally succeed in getting them to see that my way is best.—*Samuel Lawrence.*

* * * *

IN giving a recent lesson, the "Sunday Morning" of Heller's Op. 47, as found in Heller's "Thirty Studies," was a part of the work assigned. The pupil read the annotations, and at the next recitation pounded out the notes without the least shade of expression, and in a way that showed that the piece did not find a particle of response in her soul. After her "effort" the writer described it as a solo being sung by a soprano, with short passages from a contralto, quartette, and chorus. The singer was a woman who sang with deep religious feeling; she carried her prayers into her song, and her congregation all delighted in her glorious voice, and yet more in the strong religiousness of her character. In this piece she was singing from a full heart. But the short solo by the tenor,—there was bombast, an over-much of self, nothing of devotion. But at his last appearance he had caught something of her spirit of devotion, and so had the chorus for the ending phrases. Then the piece was played by the teacher with a touch and expression in keeping with the above description. Result: At the next lesson this young lady played the piece remarkably, with deep feeling, effective expression, and with a refined touch that was not even supposed as being possible to her, by the way she thumped out her piece at her first lesson. She caught the spirit of the piece through the description given, and played it better, doubtless, than months of practice would have developed without the description.

F. MARKS.

MUSIC CHATS WITH CHILDREN.

BY THOMAS TAPPER.

MUSIC IN THE HEART.

THE only true way to learn is by *doing*. The skill of the hand and the skill of the thought can be brought out only by use. We shall not become very skilful, nor very learned, nor very good, unless we daily devote ourselves to tasks—often difficult and unpleasant—which shall bring to us wisdom, or success, or goodness. None of these things, nor any others like them, come merely by talking about them. That is the worst way of all—merely to talk and not to act. But if we both talk and act truthfully and with care we shall gain a great deal. Pleasant companionship often brings forth thoughts which, if we follow them industriously, lead us a long way in a good direction.

Has anyone likened music to a country? I don't remember that anyone has. But we can make the comparison, and then it becomes plain that we may either wander through it, seeing the beautiful things, wondering about them, and talking over our admiration and our wonder; or we may join to this a true and an earnest inquiry, which shall give us, as a reward, the true understanding of some things which we see. Let us travel that way; first, because we shall gain true knowledge by it, but better still, because we shall thereby learn *in early days* that the truest pleasures and dearest happinesses are those for which we have done something, those for which we have given both of labor and of pains. One of the wisest little philosophers in the world was Polissena,* and I think she became wise just because she labored.

As we become more and more acquainted with true music we shall learn this: True music is that which is born in someone's heart. "All immortal writers speak out of their hearts" (John Ruskin, from the ninth lecture of "Val d'Arno"). Nothing could be truer; and as they speak out of *their* hearts you may be sure they intend to speak into *ours*. Nowhere else. As true music is made in someone's heart, we must feel it in the heart as we play it, or it will mean nothing. The heart must make it warm; then it can feel the beauties of music. It is curious how our moods tell themselves. All we do with eyes and with ears, with tongue and with hands, what we do with our thought even, is sure to say of *itself* whether we are doing with a willing heart or not. It is curious that the truth will come out of whatever seems to be a secret; but curious as it may be, it does come out. We must think of that. Every one of us knows the difference between doing willingly and unwillingly. We know that things done with joy and with eagerness are well done and seem to spring directly from the heart. Not only that, but they really inspire joy and eagerness in those who watch us. *Inspire* is just the word. Look it up in your dictionary and see that it means exactly what happens—to *breathe into*—they breathe joy and happiness *into* themselves, and it comes *out of your hearts*.

Now happiness can be told in many ways; in laughter, in the eyes, in a game, in a life like that of Polissena's, in anything, but in nothing that does not win the heart. As happiness can be shown in anything, it can be shown in music. We put happiness into play, we can put happiness into music. And as much of it as we put into anything will come out. Besides, we might just as well learn now as another time this: Whatever we put into what we do, will come out. It may be happiness or idleness or hatred or courage, whatever goes into what we do comes out very plainly. Everything, remember. That means much. If you should practice for an hour, wishing all the time to be doing something else, you may be sure that your wish is coming out of your playing so plainly that everyone can hear it. Do you think that is curious? Well, it may be, but it is strictly true.

No one may be able to explain why and how but certainly it is true that as we play our music all that goes on in the heart finds its way into the head and arms and hands, into the music, off through the air, and into the hearts of everyone who is listening. So it is a valuable

* Note to the Teacher.—Read to the children such parts of Francesca Alexander's "Christ's Fold in the Apennines" as seems to you pertinent.

truth for us to remember, that whatever we put into our music will come out *and we cannot stop it*.

Once we fully understand how music will show forth our inmost feelings we shall begin to understand its truthfulness and its power as well as its beauty. We shall see from our first music days that music will tell the truth. That will help us to understand a little the true mission of art, "either to *state a true thing*, or *adorn a serviceable one*." * The moment we understand this a *very little* we shall begin to love art. We shall be glad and willing for music to reveal us, to show the spirit within us, because little by little with the understanding will come love and reverence for the beautiful thoughts that are locked up in tones.

Men who want to tell something to very many people, some of whom they do not know and to whom they cannot go, write down all they have to say and make a book of it. There are some men, however, who have many beautiful thoughts which they wish to tell to those who can understand; in their own land and in other lands; in their own time and in future time. But the message of these men is so beautiful and so delicate that it cannot be told in words, so they tell it in music. Then, in their own land and in other lands, in their own day and forever after, people can find out these delicate thoughts by studying the pages of their music, seeking *with their hearts* to find the thought that came out of the master's heart. Do you wonder that composers revere their art? We are told of Chopin that art was for him a high and holy vocation. † Do you wonder? Let me read you a few words about his devotion: "In order to become a skilful and able master, he studied—without dreaming of the . . . fame he would obtain." ‡ "Nothing could be purer, more exalted than his thoughts," because he knew that if his thoughts were not pure the impurity would come out in his music.

The music that has first been felt in the heart and then written down finds its way and tells all about the heart where it was born. When you play and feel that you are playing from the heart you may be sure you are on the right path. The beautiful thing is, that this is true, no matter how simple music is. The very simplest will tell all about us. Remember in playing music that great and good men have put into tones thoughts which will be a joy and comfort to the world forever. Some one of these talks will be about classic and common music. But even now I am sure we understand that good music comes from pure thought, and pure thought comes from a good heart. That, surely, is clear and simple.

In everyone of these talks we must *do* something. In this one let someone play in the purest thought the first little piece by Robert Schumann, in Opus 68, and let the rest of us listen in the same spirit. What a sincerity there is about every tone! And it is even true when the beautiful melody is taken away and we play only the left hand. It is earnest and songful. All true music has meaning in every part. No tone is without meaning and purpose. That is the true music. It is classic from the heart that is put into it. By being faithful to our music it will do for us more than we can dream. Do you know the inscription that used to be over the north gate of the city of Siena, in Italy? "Siena opens not only her gates, but her heart to you." That is the way with music,—*but we must be worthy*.

* John Ruskin. Third lecture of "Val d'Arno," par. 64.

† See Liszt's "Life of Chopin," chapter V.

‡ Ibid., Chapter VI.

AMERICAN ARTISTS.

THE cosmopolitan city of Europe, Vienna, let Bach live in obscurity, and gave his widow a resting place in a pauper's grave; neglected Mozart and buried him in a potter's field; forgot Beethoven and left him to die alone in neglect; never discovered Schubert; found out that there was such a composer as Schumann by the programmes of his wife. But we hope to do better; while our "Four Hundred" go after the latest imported novelty,—and we will excuse them, for they don't know any better,—the knowing and appreciative ones support home talent.

There is an outcry against the unjust discrimination against American artists, and so long as the fashionable

concert-goers will run after the mediocre imported article and pass by the superior home product, there is little help for it, yet THE ETUDE gives its best influence for the good American talent whenever and wherever it can. America has pianists who fill their time, playing at a hundred or more concerts in one season, not depending on a tour abroad for filling their pocket-books, as so many European artists do,—playing for glory at home and for dollars in America. We have several pianists of our own who play for both glory and dollars. Any well informed person can count up several of them,—Americans,—great pianists; for instance, Fannie Bloomfield-Zeisler, Teresa Carrenno, Rive-King, the blind pianiste, Marie Benedict, Perry, Liebling, Sherwood, and many others.

Doubtless there is not a pianist now before the general public who has so large and really superior a repertory as William H. Sherwood; while Edward Baxter Perry has the distinction of being the originator of the Lecture-Recital, as well as being a superb pianist,—asking no favors because he is sightless. We are proud of our American pianists, and are always delighted to hear them play, and always encourage pupils and teachers to go to hear them whenever possible; and furthermore, we believe that every well established teacher should give one or more recitals by these artists every year in his community. Why? Because he is too hard worked to play well himself, and his patrons and pupils need to hear art playing; and when he undertakes to give a musical education it implies the hearing of fine music perfectly played, either by himself or by some one furnished by him.

EXAMINATION QUESTIONS.*

1. What is the difference between musical sound and noise?
2. What is pitch?
3. What is a semitone?
4. How can the pitch of a line or space be raised a semitone?—Write the sign used for the purpose.
5. How can the pitch of a line or space be lowered a semitone?—Write the sign used for the purpose.
6. When must the sign be considered permanent?
7. Explain the effect of a figure 3 when placed over notes of equal value?—What is the name given to the combination?—Are other arbitrary combinations of notes sometimes used?—How can you recognize them?
8. What is the effect of a dot following a note?—Give examples of various notes with dots, and explain the effects.
9. What is the effect of two dots following a note?—Give examples and explanations.
10. What is a bar or measure?
11. Explain the meaning of the C and C .
12. What is syncopation?—Write an example.
13. What is a tie or bind?—Write an example.
14. What is a slur?
15. What is a *legato*?
16. What is an interval?—Give examples.
17. Are intervals generally calculated upward or downward?
18. What is a scale?
19. How many kinds of scales are recognized in modern music?
20. What is a diatonic scale?
21. What is a major scale?—And how is it formed?
22. Why is the major scale of C commonly called the natural scale?
23. What is an enharmonic change?
24. What is meant by a relative key?
25. Which sound or degree of a scale is called a key-note or tonic?—Which sound of a scale is called the sub-dominant?—Which sound of a scale is called the dominant.—Which sound of a scale is called the leading-note?
26. When sharps and flats are used in other places than the time signatures, what is their effect?—What are they commonly called?—And why?
27. What is a pause?—Write an example.
28. What is a staccato mark used for?
29. What does *arpeggio* mean?
30. What is a soprano voice?—What is a treble voice?—What is a contralto voice?—What is a tenor voice?—What is a bass voice?—What is a mezzo-soprano voice?—What is a baritone voice?—What is an alto voice.
31. What is harmony?
32. What is a chord?

* These questions and many others are answered in "Radiments of Music," by W. H. Cummings.

PRIZE GIVING.

BY M. E. BRIGHT.

"DOES the offering of prizes conduce to the true advancement of the pupil?" is a question which is often asked.

There are few teachers who have not, at some period of their career, tried this method of arousing interest in study, and with some show of success.

It is a glorious triumph to receive that reward for which many have striven. In the effort, every instinct of the nature is aroused, every faculty weighed. Some pupils, after obtaining a small prize, have been stimulated to efforts which have made them famous, thus proving that there is some real efficacy in the honor system.

There is a reverse side, however, to the question, and it should be attentively studied.

Of the many who compete, there is only one who can attain the goal; and of the many who suffer defeat, there are some whose faculties are benumbed by the failure, so that the evil done to these may outweigh the good achieved.

In some cases there is such strain upon the nervous system, that a total collapse may follow the mortification of defeat and even the victor may not escape unscathed. Brain paralysis, mental derangement, and even death, have followed such contests. A prize gained at the cost of life or health—what a sacrifice!

Then, the reaction is disastrous to the defeated. Having lost the prize, the contestant becomes discouraged and often relinquishes the study, at once and forever.

The prize, too, does not always fall to the most worthy; some trick of the fingers may decide against the pupil whose advancement is more marked, and whose comprehension is more thorough than that of the favored one. The heart-burnings and the bickerings are an unpleasant feature of the contest. The insane jealousy, the bitter envy of the incompetent, are proverbial. Life-long enmities are sometimes incurred. The evil effects react upon the teacher, however conscientious he may be. The final decision must be made, the prize awarded; when between two pupils, a hair might turn the scale. If the teacher be the umpire, he is charged with favoritism. If the award is delegated to a committee, that body is said to decide in deference to the teacher's wishes. The fact that some teachers are guilty of having favorites, weighs heavily in the prize question.

It is difficult to convince the defeated ones that there has been no partiality. The good which the victor derives is not unmixed with evil. Some minds are apt with the first triumph to imbibe too great an idea of their own powers, and conceit effectually bars the door of progress. It is well-known that the honor man is seldom a success in after-life. He rests upon those laurels which were too quickly won, so that it is conceded that a prize is seldom a true gauge of the pupil's ability.

The writer once offered a prize to the music pupil who made the most solid advancement within the year. Great enthusiasm was aroused and every pupil entered the contest, resolved to win. All advanced well, but in the end, those not so fully equipped physically, or not so quick of mental perception, fell slowly from the front rank, leaving two bright pupils, who possessed the advantage of musical temperament. At the close, the prize was divided between the two, so close had been the contest. Then the defeated contestants felt bitter disappointment. They had worked bravely, but they had not won the prize. Soon the gall entered the teacher's cup. The disappointed pupils rumored abroad that the prize was given to two who belonged to the teacher's own religious denomination, and that this had decided the award.

The teacher was wounded, her pupils lost confidence in her justice, and the cause of music was injured.

The financial side of the question should be last to engage the teacher's thoughts; but the system of awards has thinned out many a flourishing class. Jealous mammas must have their say. Mary, who did not win the prize, will go to Prof. Blank another year. Julia, who did win, has at one bound outgrown all true progress and her teacher as well. Should she continue her lessons, she scorns the dry details of every-day work, and is effectually spoiled for application.

It is not always well to throw into a vivid contrast the abilities of different pupils.

When it is remembered that the dunce of the class often wears the laurels of after-life, the true teacher will reflect before extinguishing possible latent power, by bringing it into competition with more fully developed, although, perhaps, not more real ability.

A CLASS IN EAR-TRAINING.

BY B. HELLA PRINCE STOCKEY.

FOR several years the importance of ear-training for beginners has become more and more firmly established in my mind, and last summer I finally resolved that all little people who wished piano instruction should first take a ten weeks' foundation course in class, before beginning their private lessons.

From Monday, June 22d, until Saturday, August 29th, a class of eight came regularly four times a week bringing with them only their pencils and music-tablets.

The result was so satisfactory that I wish to tell your readers about our methods of work. I do not claim that they are entirely original with myself.

Perhaps I may claim as my own certain uses of the metronome, and the arrangement of work for this little class.

As aboriginal music consists almost exclusively of rhythm, it seems fitting that a child's musical education should have as a basis the development of his sense of note values and note combinations without regard to pitch.

In beginning the class instruction I expected to devote only a short time to the ear-training exercises in rhythm. These were to be quickly followed by work in intervals, but I found the children so interested in listening to the rhythm-exercises that I decided to continue them until the pupils could analyze and write any motive I could invent.

In the early lessons the rhythm-exercises were very simple.

With the metronome 1 = 44 I gave whole-notes, half-notes, quarter-notes, and eighth-notes which the children wrote on the board or recited.

Very soon I asked one child to play notes which another should write. The metronome was always used in these exercises and the motives never exceeded a measure of quadruple metre.

The exercises increased in difficulty until I could count on the correct reproduction of motives containing dotted notes, sixteenths and thirty-seconds.

Visitors were astonished to find that these little children, from eight to eleven years of age, could,—from listening—write or recite phrases which it would have puzzled many adults to play at sight from printed notes.

I believe the children were helped by a little table which I prepared for them and which they recited every day.

In a whole there are two halves.

In a half there are two quarters.

In a quarter there are two eighths.

In an eighth are two sixteenths.

In a sixteenth are two thirty-seconds.

In a thirty-second are two sixty-fourths.

In a dotted whole there are three halves.

In a dotted half there are three quarters, etc.

These little tables were always recited in a rhythmical way and became as familiar as the multiplication table.

Questions which followed were:

Ques.—With four beats to a note what kind of a note have we?

Ans.—Whole note.

Ques.—With four notes to a beat?

Ans.—Sixteenth notes.

Ques.—Two beats to a note?

Ans.—Half note.

Ques.—Two notes to a beat?

Ans.—Eighth notes.

Ques.—One note to a beat?

Ans.—Quarter note.

Ques.—Eight notes to a beat?

Ans.—Thirty-second notes.

Ques.—Sixteen notes to a beat?

Ans.—Sixty-fourth notes.

In my pupils' recital, which occurred at the close of the summer term, nothing so interested the audience as the class exercises in rhythm and note-words.

The class spelling-matches were a never-failing source of interest to the children, and when they could spell "cabbage," "baggage," and "deeded" on both staves, their knowledge of lines and spaces became quite accurate. In the word "deeded," for instance, there are three d's and three e's. There is only one d on the staff so the other two must be on spaces above and below.

To induce rhythmical reciting and quick thinking I used the metronome for these spelling-matches. Each word was pronounced with a click of the metronome and between the letters a click was allowed for a deep breath.

For instance, in spelling the word "add" in the Treble the clicks would sound in this way:—

(click)	(click)	(click)	(click)
A—	second	space	deep breath
(click)	(click)	(click)	(click)
D—	fourth	line	deep breath
(click)	(click)	(click)	(click)
D—	first	space	below

Little gilt stars were pasted on the tablets of those who remained standing at the close of the spelling-matches.

This work in notation formed the second part in each day's lesson.

The third part was preparing the hands for playing.

For the hand-shaping exercises were used, first on the table and later on the clavier. With two claviers and a piano the eight children could do their finger-work in concert. Three claviers would have been better.

By allowing the children to concentrate their minds first on rhythm, then on notation, lastly on hand-shaping, instead of expecting them to attend to all at one time, as is necessary in the usual piano-lesson, the results were really wonderful and the little pupils now surprise their friends by their ability to play simple things at sight without stumbling and with good finger-action.

The pupils in this foundation class now take private lessons and come together once a week for the exercises in ear-training. They are beginning work in intervals, and I hope to have them understand harmony before they even see a book on the subject.

MENDELSSOHN'S PIANO PLAYING.

CLARA SCHUMANN gives the following views upon the pianoforte playing of Mendelssohn, who was equally an artist upon that instrument as he was great as an organist: "My recollections of his playing are among the most delightful things of my artistic life. It was to me a shining ideal, full of genius and life, united with technical perfection. He would sometimes take the tempo very quick, but never to the prejudice of the music. It never occurred to me to compare him to virtuosi. Of mere effects of performance he knew nothing—he was always the great musician—and in hearing him one forgot the player, and only revelled in the full enjoyment of the music. He could carry one with him in the most incredible manner, and his playing was always stamped with beauty and nobility. In his early days he had acquired perfection of technic; but latterly, as he often told me, he hardly ever practiced, and yet he surpassed everyone. I have heard him in Bach and Beethoven, and in his own compositions, and shall never forget the impression he made on me."

—Eccentricity will always be a sublime and enviable fault in every musical genius, but genius and invention are one: invention and innovation are beyond ordinary comprehension, and that is why to many they appear eccentric.—*Franz Liszt.*

—A good pianist uses the pedals as little as possible too frequent use leads to abuse. Moreover, why should he try to produce an effect with his feet instead of his hands? A horseman might as well use his spur instead of the bridle!—*Ignaz Moscheles.*

Letters to Pupils.

BY JOHN S. VAN CLEVE.

B. W.—As to your pupil who always strikes the wrong key, except when she is looking at the key-board, her difficulty arises simply from the habit of associating all bodily motions with an accompaniment of sight. Nearly all people think that sight is the universal solvent and an essential factor in everything. You might gain some valuable hints if you could at some time visit one of our institutes for the education of the blind, the one at Columbus, O., for instance, which is one of the best, and there observe how the primary teachers develop the estimations of distance, in their blind pupils. Apropos of this subject, you will perhaps allow me to digress a moment in order to show what absurdities may grow out of the notion that sight is all in all, and that nothing can be done with the eyes closed. In the schools for the blind there is a perennial stream of jokes about the queer questions their visitors ask. When I was located as teacher of the piano in the Wisconsin school for the blind at Janesville, in that State, one day when I came to dinner I found the teachers laughing very heartily because a visitor had expressed wonder at finding so many windows in a building designed as a school for the blind. To return "to our mutton," or veal, or whatever nutritious meat the present question may be, if I were in your place I should insist upon the pupil practicing the various stretches either with the eyelids closed, or with the gaze steadily fixed on some object in the room. One of the stories told of the child Mozart is of his skillful playing upon a key-board covered with a cloth. All the ordinary small motions of piano-playing can be accomplished absolutely as well without as with looking, but the skips and perilous leaps may very properly be studied and assured by the companionship of the eye.

W. C. P.—As to your first question, viz.,—does Czerny lay too much stress on scales? I should say yes, if he were the be all and end all of piano pedagogical literature, for however exquisite you might make your "jeu perlé" by the infinite iteration of his scales and broken thirds and arpeggios, you would gain but a limited command of chords, almost no idea at all of piano-singing and little if any idea of that rich polyphonic voice-movement which is the very meat in the lobster of modern music. Czerny's great merit is this, that he has worked out to its utmost elaboration one essential substance of piano-playing, viz.: the permutation grouping of single tones at fluent rates, and he has dipped these elaborate patterns in a perfumed solution of sentiment,—so that while going over and over these tedious tracteries the heart is gently entertained by the babbling murmur of a shallow current of poetic feeling, which is not too profound or too passionate to be admitted into an étude. As to your second question "how much time ought one to put upon scales." I take it for granted that under the term scales you include also double intervals and arpeggios, and my judgment is, that in view of the enormous variety of modern piano compositions in many of which (see the works of Schumann for example) scales are conspicuous by their absence, I should not apply more than one-fourth of the practice time to the attainment of finger-fertigkeit.

H. O.—Your question, "How shall I teach a person to play accompaniments" undoubtedly reflects a real difficulty, but the difficulty of answering is still greater than yours. I have often been asked this question myself by would-be pupils, but it reminds one of those students who come in from the rural districts with a purse of forty or fifty dollars and say that they merely want to stay about three months and learn how to teach. The fact of the matter is, to play an accompaniment is really a higher task than to play a solo, since it demands much the same technical control united to a higher degree of musicianship in estimating the relative musical values of the tones so that the unimportant may be properly subdued and the melodic outlines made clear. An accompaniment may be anything from a see-saw of tonic and dominant, up to such gloriously beautiful and frightfully difficult pieces of piano music, such as the accompaniment of

Schubert's "Erle King." The songs of Schumann are based upon accompaniments of rare beauty and intricacy and are quite as essential as the melody. Such accompaniments as that to Dudley Buck's "Creole Lover's Song" and Gottschalk's "Loving Heart," are replete with melodic and harmonic significance, but I presume you refer to accompaniments such as that to Shelley's "Love's Sorrow," or the average of popular parlor songs. In reply to that question I have to say only this: in order to play accompaniments one must have control of fingers, wrist, and arm; one must know notes and scales and chords, and, in a word, learn piano-playing in the regular way, it being merely a question of degree, since the average accompaniment requires less speed, less endurance, less elaboration of thought. As to the kind of thought requisite for accompaniment-playing, it is in no respect essentially different from regulation piano study. The thing for you to do is to coax your languid pupil onward by trying to find music agreeable to her, which will at the same time be of didactic value.

ART AND EASE.

BY ROSA G. GOLDSTINE.

THE average piano pupil begins work with an enthusiasm sufficient to eventually enter him into the realms of Parnassus, but as the requirements necessary for even partial success are forced more and more upon him, proportionately that enthusiasm cools, and what promised to become a living and perpetual spark of ambition and achievement, often develops into a flickering state of listlessness, and the last ember, persistency, extinguished, once again there is darkness. Thus, what were golden opportunities become leaden disappointments. Many are the teachers who could testify to this deplorable and disastrous state.

Labor, well concentrated, conquers all things; the lack of it, annihilates many things. Art and ease are decidedly antagonistic; youth and ease, most congenial, naturally, youthful restlessness would adopt the easier, therefore more uncertain method of work; hence quite often the development of musical obscurity instead of musical celebrity.

Self-love in art dwarfs its noble purposes, destroys its holy mission.

The Euterpean portals are open to him who finds the intrinsic key-work, and until that is found, the doors to artistic merit remain barred.

It requires only one-tenth genius, but nine-tenths labor to win success,—a good and comforting hope to those not specially gifted with talent, but who, through their own exertion, wish to cultivate it.

Much latent talent too, remains forever in its hidden recesses, because the instructor is wanting in penetration, lacks patience, and consequently fails to enter the intellectual by-ways which lead to higher levels.

The vocation of teacher, filled with duties great and small, is a broad one only when those duties are willingly, thoroughly, and conscientiously done.

Given good material, he should build to the best of his ability, and that ability should be of the very best. Though some are ever kept working upon the foundation, what is more enduring than a firm and perfect one, for must not the entire structure finally rest upon it?

"Build to-day, then, strong and sure,
With a firm and ample base,
And ascending and secure
Shall to-morrow find its place.

"Thus alone can we attain
To those turrets, where the eye
Sees the world as one vast plain
And one boundless reach of sky."

ARTIST vs. AMATEUR.

MANY amateurs can play a Liszt rhapsody or a Beethoven sonata clearly in time, and with seeming accuracy; yet there is a great difference between their playing and that of an artist. What is the trouble? The amateur plays notes; the artist, music. The former fails to realize the art value of those little things ex-

pressed in the notation, as exact note values, phrasing, slurs, staccato, legato, shading, rubato, etc., while the latter not only observes them, but much that is read between the lines. The lack of effectiveness in the amateur's playing is also largely due to the fact that his mind is taken up with reading the notes, and in a nervous effort not to break down, while the artist has a mind free from all this, and a sensitive and refined imagination, with deep emotional feelings controlled by a trained intellect which gives shades of expression never dreamed of by the amateur. But the player who is well trained not only has all of this drilled into his hand, but his mind holds the art-image of every touch and expressive effect, and his ear has been trained to a critical appreciation and cognizance of all that he hears in the playing of an artist.—*Musical Record.*

—Before the time of Handel there is practically no record of musicians having been paid at all. Walsh, his publisher, paid him pitiful prices for his operas. For at least eleven of these works he received no more than 25 guineas (\$5.25) each; and the largest sum he was ever paid was only £105 (\$525), which he got for "Alexander's Faust." It almost staggers one to recall the fact that Mozart's "Don Giovanni" brought to its composer no more than £21. For the "Magic Flute" he was paid just 100 ducats (\$220), and yet the manager of the theatre at which the opera was first produced made a fortune out of it. By "The Bohemian Girl" Balfe gained less than £1500, although the "Marble Halls" ballad in that very popular work put some £3000 in the pockets of the publishers. Mr. Wellington Guernsey offered his "Alice, Where Art Thou?" to several music publishers for a 5-pound note but these men of wisdom refused the bargain, only to find, to their sore dismay, that the song eventually attained a sale of between 200,000 and 300,000 copies. Such cases are constantly occurring. Sir Arthur Sullivan was content to part with his first ballads for a few pounds; he sold his popular "Hush Thee, My Babe," for £5; a successful man, he can now command £750 down for one song; while for "The Lost Chord" alone it is said that he realized over £10,000. Signor Tosti, the composer of "For Ever and For Ever," whose first manuscripts were "declined with thanks," can now command £250 for a song, and as much may be obtained by Mr. Milton Wellings, Mr. Molloy, Mr. Cowen, and a few others now at the top of the ladder. Frank L. Moir made £2000 out of his popular song "Only Once More," and it was stated not long ago that for three songs Mr. Marzials receives from a firm of publishers some £2000 per annum.—*Exchange.*

A PIANO DEALER GAVE AWAY THE SECRET FOR THIS EXCELLENT FURNITURE POLISH: We all know that the wood of a piano case always seems to have a brighter polish than the other furniture, and, with this fact in mind, a famous house-keeper made bold to ask a dealer in musical instruments the secret of the mirror-like glossiness of his wares. His reply was too practical and too useful to be kept for the use of one household, and is given for our readers' benefit, with the assurance that it may be used on the most rare and costly wood, not only without fear of injury, but as a preservative. It is made as follows:—

To four tablespoonfuls of sweet oil add four of turpentine, a teaspoonful of lemon juice and ten drops of household ammonia. Shake well and it is ready. Care must be taken also to shake each time just before using.

The proper application of this polish is important to insure magical results, and two or three cloths are absolutely necessary. Cheese cloth is excellent, and also old soft silk handkerchiefs and bits of fine flannel. Apply with No. 1 until the wood seems to have absorbed some of the mixture; then rub briskly with No. 2, and finish off with No. 3.

A few drops of violet scent added to the polish will do away with the odor of turpentine, which is disliked by some people.

—The greatest triumph of a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self.—*Louis Ehlert.*

MODESTY IN MUSIC.

BY FRANK L. EYER.

THE man who knows the most in this world is generally modest and unassuming, while on the other hand, when you meet a man who goes blustering and bragging about, you may safely assume he is shallow. Another point: a well-informed man is nearly always generous in his views, while a shallow person is inclined to be narrow and extremely jealous.

It is somewhat on the same principle that a man, rich in worldly goods can afford to buy many things and indulge many desires a poor man may not, from the fact that he knows he will not become bankrupt in so doing. If a poor man pretend to be rich, if he purchase expensive things, if he attempt to "bluff" his way through the world, he is soon found out, he is harassed by creditors, and life for him is made miserable.

Do not pretend to be that which you are not. It is only an excuse to cover up that defect in your character we shall discover sooner or later, even though you try to convince us how great and mighty you are. "Be, and not seem." You have a personality of your own: be that. If your personality is small, enlarge it by honest methods, instead of trying to wear some other man's which can never fit you. That Jacky Horner of Christmas pie fame, when he pulled out the big plum, was so astonished at its size that he came to the short-sighted conclusion that he must be a great boy to be able to discover such a treasure. That is the way with some people. They have a little talent, and it so impresses them with its magnitude they have to stop and tell us about it, and parade it before our eyes, instead of guarding it as they should, and enhancing its value by increasing its size and quality.

You play very nicely on an instrument, then play! play! Put your whole soul in it, but don't stop to tell us about it. We know you can play, and how well, and we are glad of it, but progress! The minute you stop to contemplate yourself you are losing time. Move on to the next station, the scenery is fairer there. We shall still be able to hear you, and we shall like you all the better.

You have a voice, then sing! sing! Put your whole heart in it. Sing so as to bring tears to our eyes, but don't stop there. Go up to the next story; the rooms are larger, and the ceilings frescoed more beautifully. We can hear you just as well there, and we shall honor you all the more for your industry.

You have a talent for composition, then write! write! Put your very life into your work, but don't stop there. Sail out further on the great sea of art. The water is deeper and the dangers of shipwreck less. The winds will waft your sweet strains to us, and we shall give you more credit than we do now.

It is dangerous to stop and contemplate your own greatness. It is like standing with your back to the sun, looking at your shadow. How large it is! But turn about, face the sun, and your shadow is lost to sight; you see only the sun shining in all his majesty.

Contemplate your art. Make an ideal and strive toward it. You remember that story of Hawthorne's, "The Great Stone Face," do you not? For years Ernest had gazed at that face the hand of nature had carved on the side of the mountain. For years he waited for that person to come, who, as the legend ran, should resemble it. But all in vain. People came claiming to be the right parties, and as such the world accepted them, but Ernest turned away disappointed, for they lacked in some particular or other to merit the ideal he had in his heart. Meanwhile the years flew by and he grew to be an old man. He had lived an humble life all this time, doing deeds of kindness, thinking noble thoughts, and now, behold! his neighbors said he himself resembled the outlines of the face on the mountain. But Ernest would not believe it. Unconscious that such was really the fact, he lived on, trusting and looking forward to the day when a better, a worthier man than himself should come, whose lineaments should be like to those nature had wrought in stone.

So it is. You set an ideal and you strive earnestly toward it, and unconsciously you attain it, but while you

have been advancing your ideal has been advancing too, growing nobler and higher as you have grown nobler and higher. As soon as your feet are firmly placed upon one round, there it stands on the next higher, ever beckoning and drawing you on, whispering to you, "Come up higher, there is still better work for you to do."

"But shall I never reach the top; shall I never be satisfied with myself?" Not in this world. The anticipation of a wish is ever more enjoyable than its realization. Satisfaction with yourself would mean stagnation; artistic death. That you do not want, surely. Life means growth, action; not sitting down, folding your hands, and saying, "Lo! I have striven, I have accomplished wonders; behold! how great am I!" No, no! There is always another mountain to climb, on the other side of which lies a still fairer valley to contemplate. Up, up, the golden opportunities are slipping by; cast aside those petty feelings of self-satisfaction, they are ruinous to you; cast away those feelings of jealousy; life is too short and too serious to deal with them. Up and on. The ideal you have in your heart no man can take away from you, and only you yourself can attain it, and then only through persistent effort and earnest labor.

I stood once on the threshold of that little attic where Beethoven first saw the light of day. Small, mean little room that it is, I marveled that such good could come out of it. A bust on a pedestal and a few faded wreaths were all that reposed within its bare walls. Across the entrance was stretched a rope and no one might enter its holy precincts. Holy? Aye, thrice holy! for within its narrow limits came to life a soul whose melodies have stirred the whole world with their ravishing sweetness and noble harmonies!

If, from such an humble abode should come such a soul, how much greater is the responsibility resting on you and me? You and I have comfortable homes, books, and good teachers; we have opportunities on every hand. You and I do not have to surreptitiously copy out music by the light of the moon, or walk miles to hear great organists as Bach had to, or play in a cold garret as Handel did. The world uses musicians better now than it did years ago. You and I do not have to go without food because we cannot earn a sufficient amount of money to purchase it with. We attend concerts in beautiful halls, where art, and learning, and society are arrayed, but do we ever stop to think as those sweet strains fall upon our ears that the composers of them often went cold and hungry and neglected at the hands of an ungrateful world?

Unworthy are you if you fail to improve the opportunities you have and strive not to make all of yourself that lies within your ability to make, and thrice unworthy are you, if, knowing all this, for gratification of your own vanity, you trifle in an art in the making of which so many have given their very lives.

CHOPIN'S NOTES FOR A "METHOD OF METHODS."

It must be well understood that there is here no question of musical feeling or style, but simply of technical execution—mechanism, as I call it. The study of this mechanism I divide into three parts. To learn to play with both hands, at one key's distance from one another; distant, that is to say, a tone or half a tone. This includes the diatonic and chromatic scales, and the shakes.

As no abstract method for pursuing this study exists, all that one can do, in order to play the notes at a half-tone or whole-tone distance will be to employ combinations or fractions of scales or to practice shakes. It is unnecessary to begin the study of the scales with that of C, which is the easiest to read, but the most difficult to play, as it lacks the support afforded by the black notes. It will be well to play, first of all, the scale of G-flat, which places the hand regularly, utilizing the long fingers for the black keys.

The student will arrive progressively at the scale of C, using each time one finger less on the black keys. The shake should be played with three fingers; or with four as an exercise. The chromatic scale should be practiced with the thumb, the fore- (2d) finger and middle (3d) finger, also with the little (5th) finger, third (4th), and the middle (3d) fingers.

In thirds, as in sixths and octaves, use always the same fingers.

Words were born of sounds; sounds existed before words. A word is a certain modification of sound. Sounds are used to make music, just as words are used to form a language. Thought is expressed through sounds.

An undefined human utterance is mere sound; the art of manipulating sounds is music. An abstract sound does not make music, as one word does not make a language. For the production of music many sounds are required. The action of the wrist is analogous to taking breath in singing.

N. B.—No one notices irregularity in the power of the notes of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is, not to play everything with an equal sound, but to acquire a beautiful quality of sound and shading. For a long time players have acted against nature in seeking to give an equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it. The thumb has the greatest power, being the thickest finger and the freest. Then comes the little finger, at the other extremity of the hand. The middle finger is the main support of the hand, and is assisted by the first (2d). Finally comes the third (4th), the weakest one. As to this Siamese twin of the middle finger—bound by one and the same ligament—some players try to force it with all their might to become independent. A thing impossible, and most likely unnecessary. There are, then, many different qualities of sound, just as there are several fingers. The point is to utilize the differences; and this, in other words, is the art of fingering.

—Pachmann was giving a recital at Weston-super-Mare a short while ago. He was recalled after a piece of Paderewski's, and in announcing to the audience the title of his encore piece he said: "Paderewski is the most modest artist that I have never seen; I myself am the most unmodest artist except Hans von Bülow; he is more unmodest than I am."

—"I don't mind your daughter's practicing ten hours a day in the next flat," said the tenant in the apartment house, "even if she does keep the piano cover up and the *forte* pedal down; but I would like faintly to suggest that three thousand six hundred and fifty hours a year of Chopin's second nocturne has made a slight change seem desirable. Would you mind asking her to play the third or fourth nocturne on Tuesdays and Fridays, so that my wife can have a different kind of headache by way of relief?"

PADEREWSKI'S TEACHER.—Leschetitzki, the teacher of the great Paderewski, though often very harsh with his pupils, has a delightful way of bringing out and developing the musical instinct of the children whom he now and then consents to take; they must have genius or great talent or he will have none of them. He never develops them on prodigy lines, never has them play anything that is beyond the region of a child's imagination and comprehension. In giving them the music of a composer like Chopin, for instance, he limits them to his lighter, happier, more fanciful moods. And in correcting and developing them he always uses similes and comparisons which appeal directly to the childish imagination. "Oh, do you not see these butterflies?" "That is just like the spring-time; do you not hear the robins singing?" "Ah, here comes a frolic in your music," and "There is a funny little joke." "Cannot you see those birds among the apple-blossoms?"

—An artist who always moves in the same style and groove becomes in the end a pedant and mannerist; and nothing does him more harm than to content himself too long with a given style, simply because it is convenient. —Schumann.

—Young artists of the present day, instead of first digesting Bach and Handel, rather take Beethoven, Schumann and the more modern masters as a starting-point. Alas! they forget how assiduously and thoroughly those later masters studied the great epochs in the history of music, which alone enabled them to produce great works in their turn. —Robert Franz.

IS THE STUDY OF MUSIC PROFITABLE?

JUST now the above question is provoking considerable discussion. Surely, it is an exceedingly important inquiry. Does it pay; does it educate; does it develop the best faculties in man; does it make one more intellectual or refined; does it increase moral strength; does it promote human welfare? Some say yes, very emphatically, while others are very doubtful, indeed. The following is from the distinguished writer and musical thinker, Fr. Niecks:

"We hear a great deal about the refining influence of music. But to this art, and indeed to all arts, may be applied what Rousseau said of the sciences: 'People always think they have described what the sciences do, when they have in reality only described what the sciences ought to do.' If, instead of repeating high-sounding phrases, we examine plain facts, we come to see that those who doubt and deny the noble capability claimed for music need not be at a loss for strong arguments in support of their way of thinking. Indeed, looking around us, and scanning the cultivators of the art, of how many of them can we say that they cultivate it with profit? Must we not rather admit that an overwhelming majority waste time, money, energy, and their own and other people's patience lamentably? When I spoke of profitability, I thought of what effects the mind and heart, and through them the whole moral and intellectual man. But even if we take a lower view of music, and regard it as no more than the art of harmonic proportions, nay, if we take the lowest possible view of it, and regard it merely as a pastime that pleasantly tickles our ears and agreeably exercises our lungs, fingers, hands, etc., even then our inquiry will have a result which cannot but appear to us in the highest degree unsatisfactory. To be sure, there are now-a-days a goodly—though not a relatively large—number of performers who have attained a considerable amount of executive skill, but they are, for the most part, machines rather than agents. We may divide them into two classes—one very numerous, the other much less so. Those belonging to the former are a kind of musical boxes with a limited number of tunes, apt to deteriorate by the wear and tear of time; those belonging to the latter, on the other hand, may be likened to the ingenious contrivance known by the name of *pianista*, the repertory of which is limited only by the supply of the requisite perforated cardboard. But, after all, genuine music—which is something very different from the usual strumming, scraping, piping, and ditting—is a powerful means of culture. It is a language that expresses things which no other language can express, at least not with the same force and subtlety; a language that solves the problem of how one soul speaks to another soul. The power of speaking and understanding this language, however, is not so much an acquirement from without as a growth from within. Unfortunately, in most cases, so-called musical accomplishments do not deserve even the name of acquirements, being rather precarious loans than absolute purchases. Where, then, have we to lay the blame for the present unsatisfactory cultivation of music? There can be only one answer: On our teaching. And our teaching is so miserable a failure, because it is not musical education, or, to use the more impressive Saxon equivalent, because it is not a 'drawing out' of the innate musical faculties. Ignorant or heedless of their proper function, teachers only too often content themselves with doing for their pupils what the setters of barrels do for barrel organs. I said intentionally that the blame for the present unsatisfactory cultivation of music is to be laid on our *teaching*, not our *teachers*. For, although, no doubt one part of the blame rests on the teachers, another part, perhaps the greater, rests on the pupils and the parents of the pupils. The most common and most mischievous sins of parents are these three: (1) They hand over their children for elementary lessons to incompetent teachers; (2) they are unwilling to provide them with, or neglect to insist on their submitting to, regular, continuous instruction; (3) they demand immediate results of a kind that can only be obtained by mechanical drill and precludes real education. Hence, the daily comedies or tragedies—as we may feel inclined to view them—in a teacher's life, those

applications for finishing lessons by people who, after years of occupation with music, have not yet learned the elements. By earnest advice and stout opposition to elements. By earnest advice and stout opposition to existing evils; but fear of loss of custom on the one hand, and the unreasonableness and weakness of parents, and the indifference, idleness, and impatience of pupils on the other hand, warn us not to expect too much in this direction. In fact, I think only one remedy can bring about a radical change, and that remedy is the proper cultivation of music in schools, from primary schools upward."

THE DIFFERENCE BETWEEN STUDYING AND CRAMMING.

BY DR. A. C. MACKENZIE.

THERE are two very different methods of acquiring knowledge of any kind. One is a healthful mode, and productive of lasting beautiful results; the other is of little or no use. Good work is rarely done by sudden impulses or in a fitful manner. It is the well-ordered division of the working day, and the obstinate perseverance in systematic study which commands ultimate success. Youth is the season when work is lightest, and when impressions are most easily received and retained. Few, if indeed any, prominent musicians began to study late in life. Even a man of genius like Schubert felt keenly, during the last few years of his life, that his early training had not been sufficiently thorough. And at the very time of his death he had intended to subject himself to a severe course of counterpoint in order to satisfy himself. He attached great importance to a proper and thorough knowledge of the elements of music.

An intimate acquaintance with the general laws of part-writing, modulation, etc., not only heightens one's enjoyment when he listens to music, but enables him to understand the intentions of the composers much more easily, while it is of the greatest assistance in helping him to read music at first sight. Therefore, teachers and students should give as much attention to the study of harmony as possible. The amateur as well as the professional musician is apt to become confused among the different systems and methods of harmony, and the question is often asked: "Which book do you recommend? Which method shall I pursue?" Now in former times, not so very long ago, the idea was prevalent that the study of harmony ought to be wrapped up in as much mystery as was conveniently possible. Many of the books on harmony and counterpoint tend more to confuse the student than to aid him. The tendency of the present moment is, however, to make the science as concise and clear as possible. The simplest method is assuredly the best.

After a considerably varied and extended professional life, I am happy to say that my own personal taste is not confined to any particular school of composition. While I admire Wagner, and revel in a complicated score of Berlioz or Wagner, I can enjoy quite as much the simplest sonata of Mozart.

No confidence should be placed in those who preach that musical art has already gone too far—that it is incapable of further healthy development. Neither should we pin our faith upon the eccentric ideas of those who ignore everything but that music which is strictly of modern growth. We may, if we seek, find good in the music of yesterday and also of to-day.

AS A MAN THINKETH SO IS HIS WORK.

BY MARIE MERRICK.

T. AOKI, the Japanese artist who received a gold medal for a picture that he exhibited in the Paris Salon, thus describes his methods of invoking artistic inspiration: "I want a fish, I feel just like I swim; I make a soldier, I feel strong; I paint a peony, I feel very beautiful; and I paint a graceful young lady, I feel very graceful in my heart." To all this Mr. Aoki suits the action to the

word. Between the lines of his statement we read that inspiration comes not unsought, unsolicited, to even the gifted ones of earth, whether for creative or interpretive work. Every one of these, as is well known, has his own peculiar methods of courting the wayward spirit. Shall those less favored, then, be above seeking "ways and means" of wooing it? A knowledge of divers methods for such wooing is absolutely essential to a music teacher's equipment. Equally essential is it that, having secured such knowledge, the teacher should be able to so clearly describe his *modus operandi*, that pupils will be materially aided in their own search for "ways and means." The latter must, of necessity, differ with the individual.

The processes employed by Mr. Aoki take me back to the time when I was commencing the study of Bach's two-part inventions. The first had been learned fairly well, as I thought; but when I played it for my teacher she remarked, "You have not the style. I am obliged to take many pupils twice through this book before they get the correct style for Bach." The prospect of going twice over those inventions was not pleasing. A more speedy way of acquiring the "style" must be sought. It was clear to me that the music required a dignified, precise, and decided delivery; but how was I to command the mood requisite for such a delivery? For it was likewise clear to me that the manner must be the outcome of the mood. The latter was finally attained by assuming a stately bearing and meditating much upon my deceased grandmother, a grand dame of the old school, who, it seemed to me, united in her personality the distinguishing characteristics of Bach's music.

In assuming a bearing expressive of the desired mood, I was not guided by the Delsarte principle that "To each grand function of the body corresponds a spiritual act," for it was unknown to me; but I fancied that there might be some such correspondence, and experience has proved to me that there is.

Some may insist that music is in itself a sufficient source of inspiration. To the artist it may be; but the student struggling against vague conceptions, imperfect technic, and the strict attention that must be given to tone-quality, phrasing, the pedals, and other essentials, is not always able to draw directly from so spiritual a source. Some medium, related in its nature, that can influence through the senses, or by means of ordinary mental or emotional processes, must be employed as an aid to securing the sympathetic mood indispensable to expressive rendition. This is doubly necessary if the mood of the music in hand, so to speak, is one to which the student does not naturally incline.

A moonlight scene, through the eye or through memory of its charm, awakens a mood that enables us to effectively render music of a romantic or sentimental character. That which by contact, association, or thought, arouses strong emotion or agitation, enables us to adequately interpret another class of musical compositions; and so on ad infinitum. To sum up,—with that which we would expressively present through any art medium, we must become as completely identified as possible. Until conditions are such that we can *will ourselves* into absolute passivity, so that the communication of moods from spiritual sources is possible, more tangible, albeit more sensual means of inducing the responsive conditions required must be employed.

—It has been said of the late Hans von Bülow that he could read a pianoforte work entirely away from the piano, and afterward play it without the music and also without any practice whatever.

A few days ago I saw a well-known pianist read at sight a work by a modern French composer, and after that single reading it was played from memory. All this was done in the midst of conversation by two or three who stood near the performer. A simple consideration of both these illustrations shows that the hands were in all essential ways the obedient servants of the mind; that technic means knowing what to demand of the hands, and how best to make them do it. It means training first for mind, then for hand. A great deal of faulty technic lies in the heads of our players.—*Exchange*.

Nº 2098

POLISH DANCE.

1

Revised & fingered by Edgar L. Justis.

R. THOMA. Op. 52.

Allegretto.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff joined by a brace. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The tempo is marked 'Allegretto.' at the beginning. The dynamics are marked as *mf* (mezzo-forte) in the first system, *f* (forte) in the fourth system, and *pp* (pianissimo) in the fifth system. There are also markings for *ten.* (tenuto) and *dim.* (diminuendo). The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The first system starts with a treble clef, a key signature of two flats, and a 3/4 time signature. The first measure of the first system is marked *mf*. The second system has a treble clef, a key signature of two flats, and a 3/4 time signature. The third system has a treble clef, a key signature of two flats, and a 3/4 time signature. The fourth system has a treble clef, a key signature of two flats, and a 3/4 time signature. The fifth system has a treble clef, a key signature of two flats, and a 3/4 time signature. The score ends with a double bar line.

2

The musical score consists of six systems of staves. The first system includes a treble staff with a key signature of two flats and a 2/4 time signature, and a bass staff. The treble staff contains a series of chords and single notes, with fingerings 3, 2, 4, 2, 3, 4, 2, 3, 2 indicated above. Dynamics include *p* and *dim.*. The second system features a treble staff with a melodic line and a bass staff with chords. Dynamics include *pp* and *mf*. The third system continues the melodic line in the treble and chords in the bass, with dynamics including *ten.*. The fourth system concludes the previous section with a *Fine.* marking. The fifth system begins a new section marked *animato.* and *ff*, featuring a more active treble staff with fingerings 1, 2, 3, 1, 3, 1, 3, 1, 3, 1, 2, 3. The sixth system continues this section with similar notation and fingerings.

1 N^o 2094

IN POLAND - MAZURKA.

This Mazurka is a gem of modern pianoforte literature. In order to convey its full poetic meaning to the listener, it must be played with ease, elegance and finish and that musicianly tempo-

bato, which cannot be analysed, but is to be felt. In character, Polish, it combines with spirit and animation a tinge of sadness, the almost national character of the Polish people.

Edited by T. von Westernhagen.

MORITZ MOSZKOWSKI. Op. 10, N^o 3.

Allegro.

f *rit.* *a tempo.* *rit.* *cresc.* *a tempo.* *f* *a tempo.*

a un poco ritenuto.

Copyright 1896 by Theo Presser. 2

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics and performance instructions are written throughout the piece.

- System 1:** Treble staff has triplets and slurs. Bass staff has slurs and fingerings. Dynamics: *cresc.*
- System 2:** Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics: *f*, *mf*, *pp*. Marking *b* is present.
- System 3:** Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics: *mf*, *pp*, *p* *più f*.
- System 4:** Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics: *mf*, *pp*. Marking *rit.* is present.
- System 5:** Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics: *f*, *rubato.*, *a tempo.*
- System 6:** Treble staff has slurs and fingerings. Bass staff has slurs and fingerings. Dynamics: *con fuoco.*, *rit.*, *a tempo.*, *ff*.

b A little slower during the 8 measures.

BERCEUSE.
Lullaby.

A. ILJINSKY. Op. 13.

Poco Andante.

Copyright 1896 by Theo. Presser. 2

First system of musical notation. The treble clef staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass clef staff has a half note G3, followed by a quarter note A3, and then a half note B3. The system includes the markings *poco rall.*, *dim.*, and *patempo.* with fingerings 2 1 3 and 1 2 1 2.

Second system of musical notation. The treble clef staff continues with a half note C5, followed by a quarter note B4, and then a half note A4. The bass clef staff continues with a half note C4, followed by a quarter note B3, and then a half note A3.

Third system of musical notation. The treble clef staff continues with a half note G4, followed by a quarter note F#4, and then a half note E4. The bass clef staff continues with a half note G3, followed by a quarter note F#3, and then a half note E3. The system includes the marking *una corda.*

Fourth system of musical notation. The treble clef staff continues with a half note D4, followed by a quarter note C4, and then a half note B3. The bass clef staff continues with a half note D3, followed by a quarter note C3, and then a half note B2.

Fifth system of musical notation. The treble clef staff continues with a half note A3, followed by a quarter note G3, and then a half note F#3. The bass clef staff continues with a half note A2, followed by a quarter note G2, and then a half note F#2. The system includes the markings *dim e rit.* and *pp*.

Nº 2096

ROMANCE.

Edited by Dr. Lyle Sanford.

ADAM ORE. Op. 16. Nº 1.

Allegretto.

The musical score is written for piano and consists of four systems. Each system has a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegretto'. The first system begins with a piano (*p*) dynamic. The second system continues the melody and accompaniment. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system concludes the piece with a double bar line and repeat signs. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes, with fingerings (1, 2, 3, 4, 5) and slurs. A *mf* dynamic marking is present.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes, with fingerings (1, 2, 3, 4, 5) and slurs. A *mf* dynamic marking is present.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes, with fingerings (1, 2, 3, 4, 5) and slurs. A *mf* dynamic marking is present.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes, with fingerings (1, 2, 3, 4, 5) and slurs. A *p* dynamic marking is present. A *mf* dynamic marking is present. A *p poco rit.* dynamic marking is present.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes, with fingerings (1, 2, 3, 4, 5) and slurs. A *sf* dynamic marking is present. A *dim.* dynamic marking is present. A *pp* dynamic marking is present.

MY LITTLE QUEEN.

WORDS BY JETTY VOGEL

MUSIC BY CIRO PINSUTI.

Tempo di valse.

legg. bril.

p *con grazia.*

When first I saw my la - dy, Around her ba - by brow The curls of gold were waving, That dark - ly
 last I saw my la - dy, She gave me no ca - res, Not e'en a worthless dai - sy, Her fa - vor

rall. *1. a tempo.*

clus - ter now, . . . I lit - tle thought that ev - er . . . One ti - ny tress I'd hold, My heart's most
 to ex - press; . . . But

rall. *a tempo.* *cres.*

hoard - ed treas - ure, More dear than gems of gold!

legg. bril.

When next I saw m. . . dy, In child - ish beau - ty fair,

cres. *dim.*

cres. *con espress.*

Shewore a dai-sy gar - land A-round her sun - ny hair. With light-ly lav-ish'd kiss-es, . And wood - land

cres. *con sentimento.*

cres. *f*

flow'rs I ween, . She free - ly gave her fa-vors, And reigned my lit - tle queen!

cres. *f* *dim. e rall.*

p *2. a tempo.* *p* *cres.*

When Oh! those pure ca-ress-es, How prized would be to-day! The flow-ers she

a tempo. *p* *cres.*

p. *p.* *p.*

f *con anima.* *f rall.*

gave so light - ly, I'd keep for aye and aye! . . The flow-ers she gave so light - ly, I'd keep for aye and

cres. *f con anima.* *rall. col canto.*

aye!

a tempo. *legg. bril.*

TURKISH DANCE.

Edited by Ignatz Dvortray.

RICHARD KRUCKOW. Op. 7. No 1.

Allegro.

mf

f

f *p* *mf*

f *mf*

ff marc.

This page of musical notation is for a piano piece, featuring six systems of staves. The notation is in treble and bass clefs, with a key signature of two sharps (F# and C#). The piece is characterized by complex fingerings, often indicated by numbers 1-5 above notes, and various dynamic markings.

The first system begins with a *ff marc.* (fortissimo marcato) marking. The second system includes *mf* (mezzo-forte) and *ff marc.* markings. The third system starts with *mf* and ends with *f* (forte). The fourth system begins with *f*. The fifth system includes *mf* and *ff accel.* (fortissimo accelerando) markings. The sixth system features *sf* (sforzando) markings.

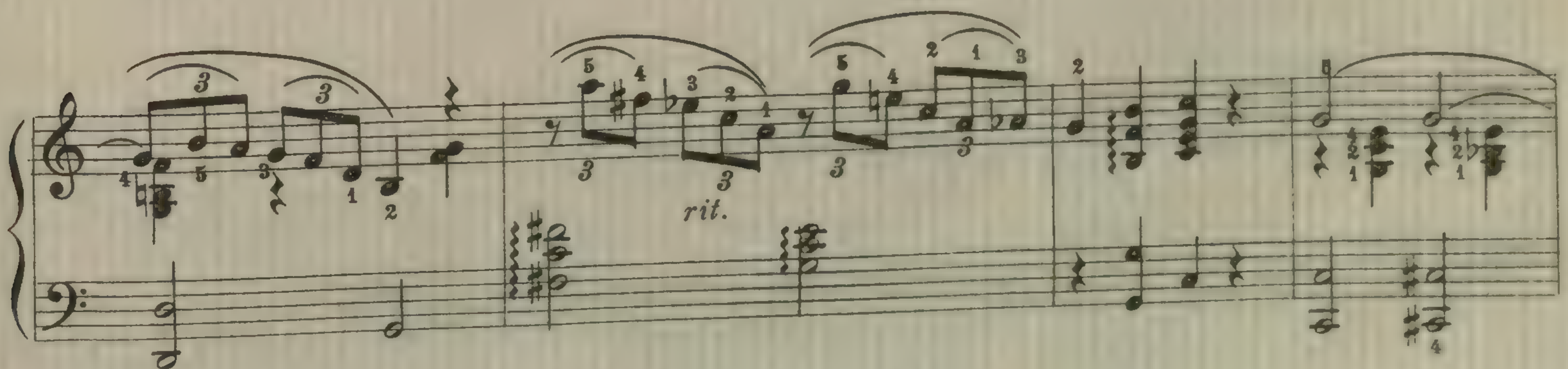
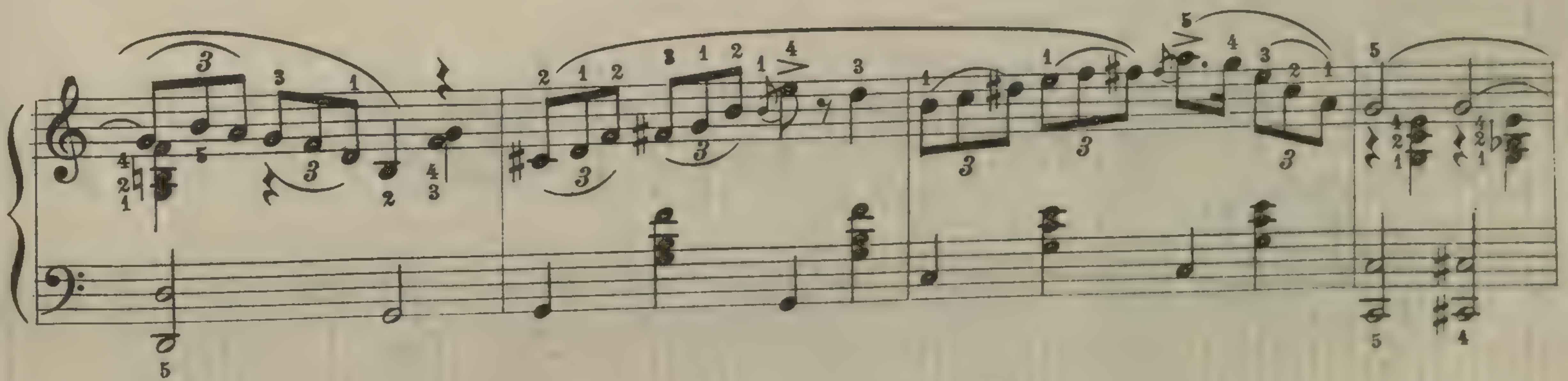
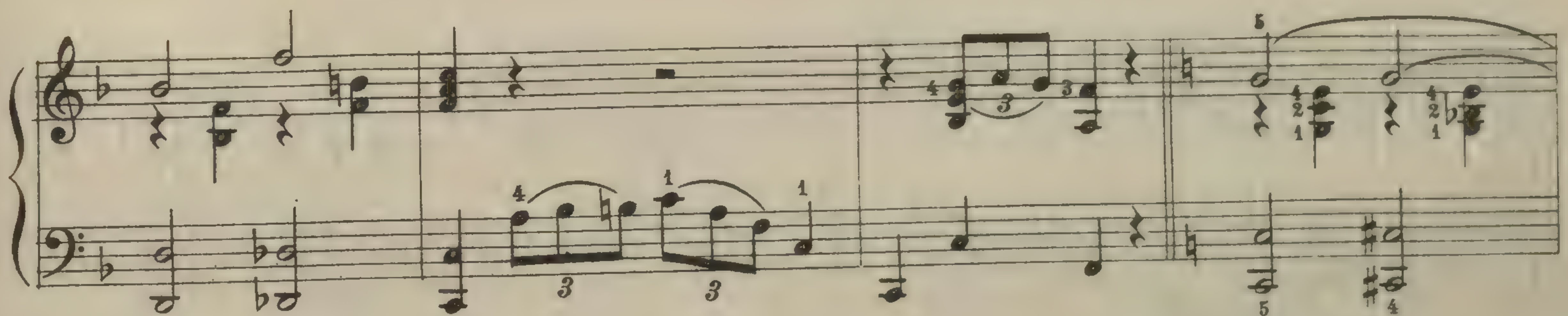
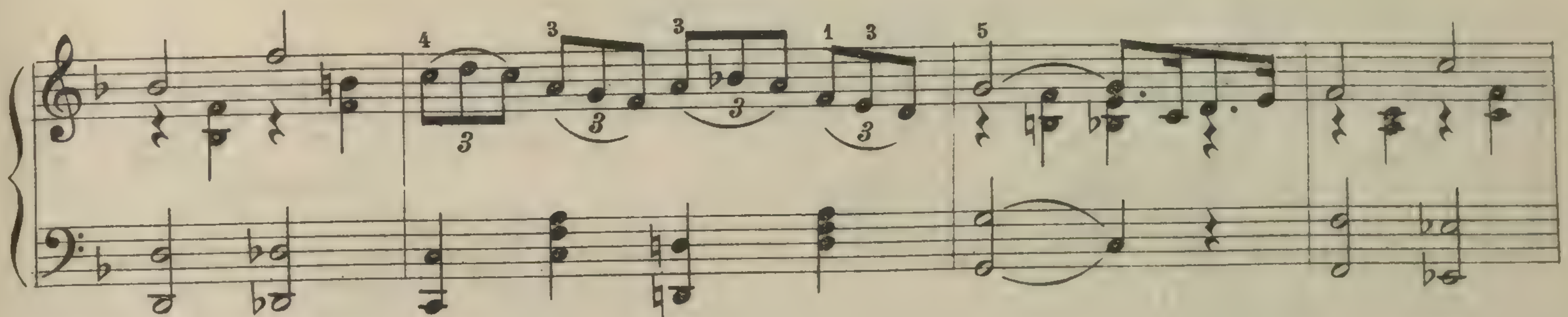
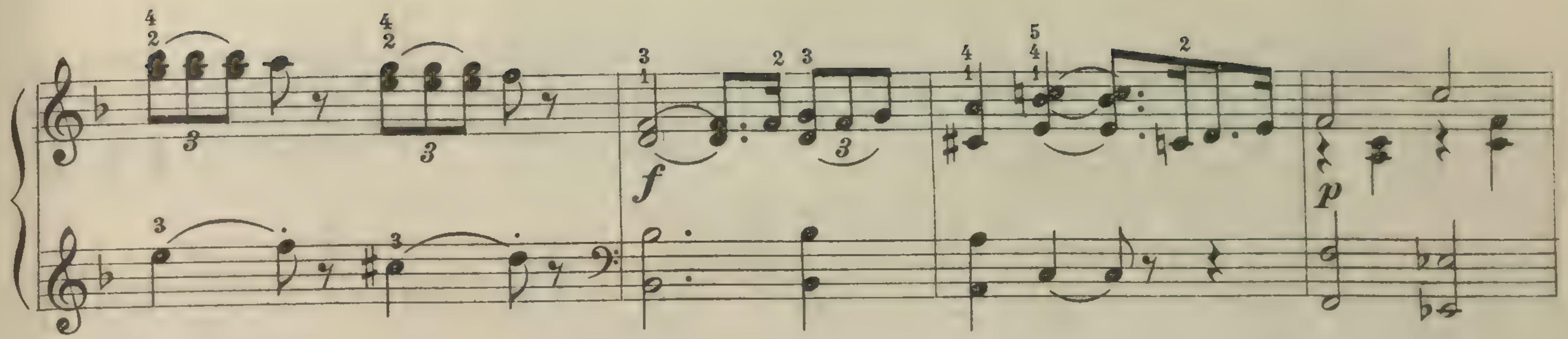
The notation includes various musical symbols such as slurs, ties, and accents, indicating a technically demanding and expressive piece.

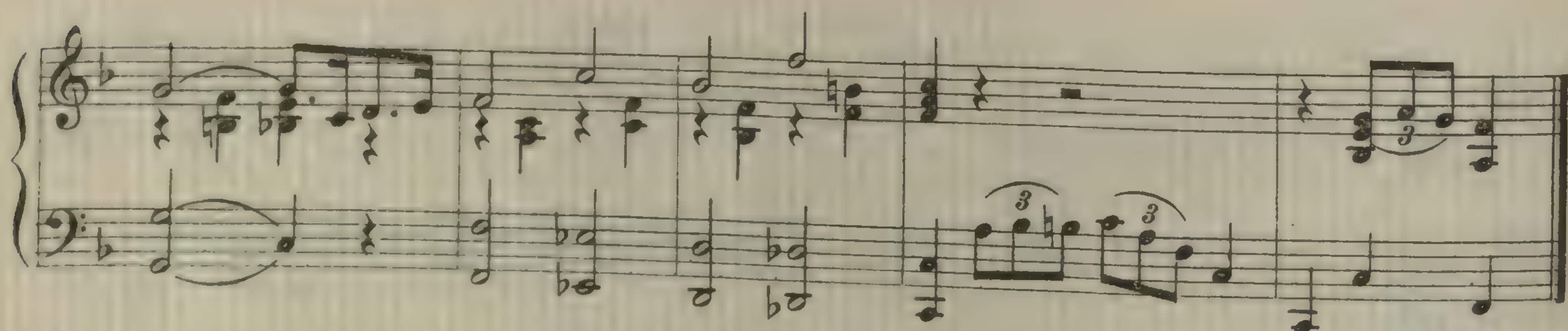
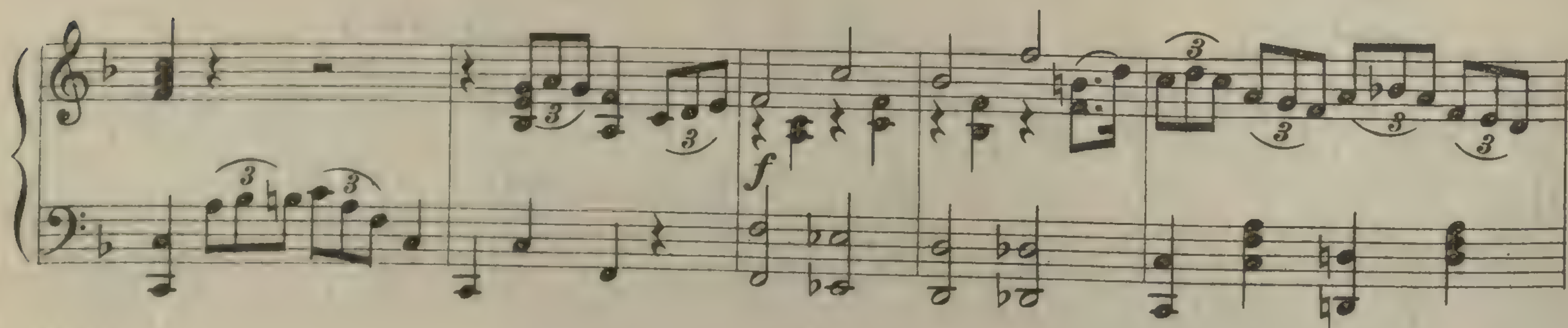
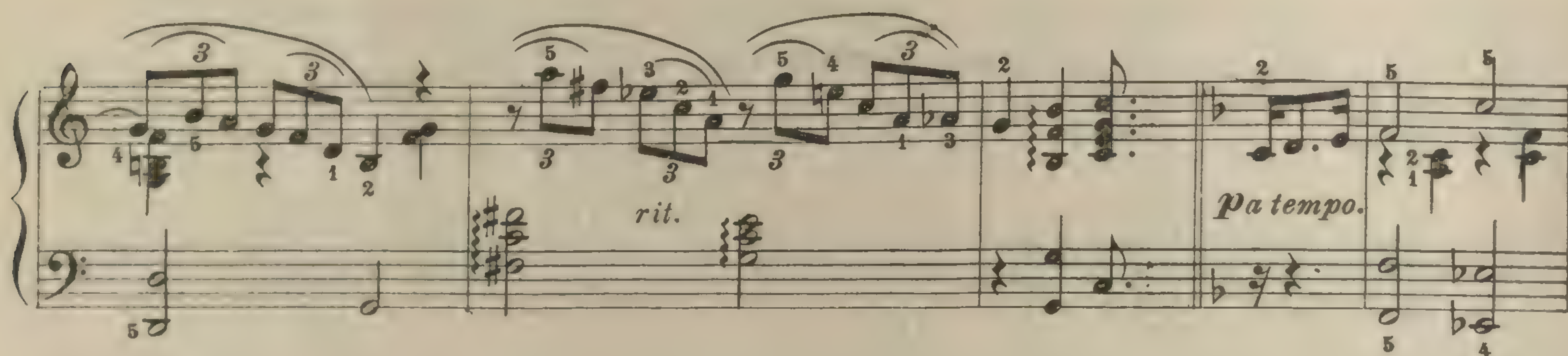
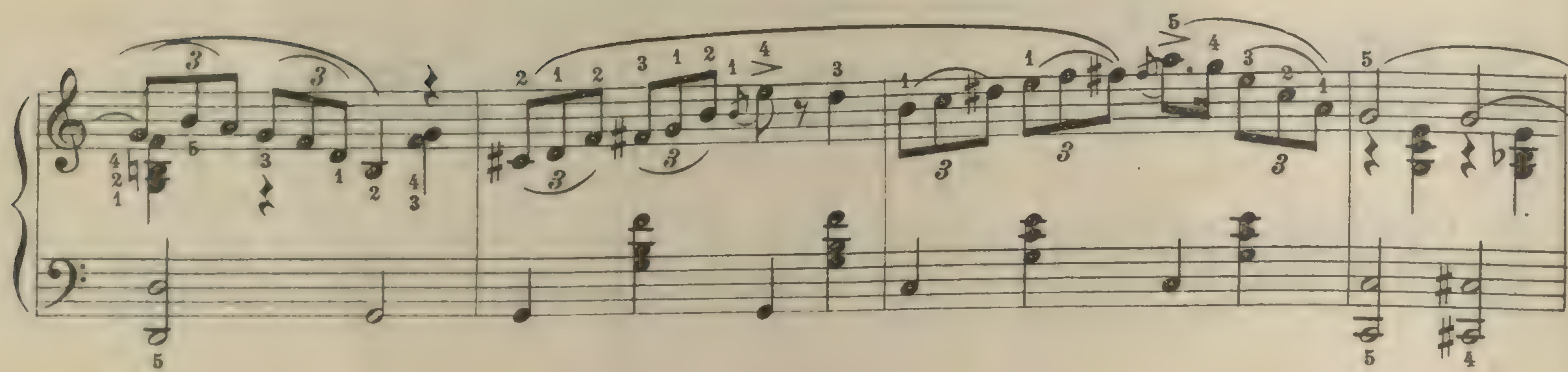
ETHIOPIAN DANCE.

ARTHUR M. COHEN, Op. 321.

Tempo di Schottische.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff joined by a brace. The key signature has one flat (B-flat major), and the time signature is 2/4. The tempo is indicated as 'Tempo di Schottische'. The first system begins with a piano (p) dynamic marking. The notation includes various musical symbols such as notes, rests, and fingerings, with a dynamic marking of 'p' (piano) at the beginning. The score is a single melodic line with a piano accompaniment. The first system contains 8 measures, the second 8 measures, the third 8 measures, the fourth 8 measures, and the fifth 8 measures. The score is written in a standard musical notation style with a treble and bass staff joined by a brace. The key signature has one flat (B-flat major), and the time signature is 2/4. The tempo is indicated as 'Tempo di Schottische'. The first system begins with a piano (p) dynamic marking. The notation includes various musical symbols such as notes, rests, and fingerings, with a dynamic marking of 'p' (piano) at the beginning. The score is a single melodic line with a piano accompaniment. The first system contains 8 measures, the second 8 measures, the third 8 measures, the fourth 8 measures, and the fifth 8 measures.





THOUGHTS ABOUT THE MOST SALIENT
FEATURES OF MUSIC LIFE—TEACH-
ING AND OTHERWISE.

BY E. HEINRICH RICHTER.

Translated from the German for THE ETUDE by E. F. WEBER.

A MOST important feature of musical instruction is to teach "How to Study," so that the pupil acquires the ability to study without the aid of a master, and reaches a standard in which he finds æsthetical pleasure in such study.

* * * *

In testing tone-conception, which is one of the most important features of sight-reading, have the pupil sing frequently passages before playing them. Hold down the hands in the middle of the piece and ask him to sing the coming passage. It makes no difference whether he sing good or bad. He who cannot sing may hum or whistle. The main thing is that the melody which has not yet been played is mentally understood.

* * * *

The movements and facial expression of performing musicians are all-important. Movements which express ease and elegance of manner, a facial expression which indicates a happy absorption of self in the character of the composition, gives to the performer the power to captivate his audience, while excited movement, or twisting upon the piano stool, a hasty and bashful glance into the audience, or even a careless bravado with disdainful or patronizing looks, has its disastrous effect on the audience which is ever ready to criticize. The artist who is enthusiastically absorbed in the composition he is rendering, and does not give any thought to his surroundings, who surrenders himself to art, heart and soul, will naturally assume the attitude and facial expression most becoming to him.

* * * *

Instead of catering to the taste of the general public, the true composer is at war with it. It is the piece with a tune to it, with a popular ring, something strange, and oftentimes vulgar, that will catch the fancy of the public. The composer who really originates will never know in advance whether his work will be well received, for the reason that it is so entirely new.

* * * *

There is no doubt that our old keyboard has many disadvantages when compared with the ingenious invention of Paul von Jank; but let us remember that we are deeply indebted to it for many fortunate figurations of passages which it would otherwise have been impossible to accomplish. Take, for instance, the étude for black keys by Chopin (op. 10, No. 5), also the passage work of "La Fileuse," by Raff, and innumerable similar compositions. Tone-poets, and especially pianists, oftentimes seek expression of their sentiments by fumbling over the keyboard. The pianist has, by constant practice, acquired such perfect control of the keyboard that in working out new ideas he plays them as they lie most easily under the fingers, and it is this that makes a composition piano-like and easy to play. The mere reflection at the desk would oftentimes prove impossible to play. What, in this line, will the new keyboard bring forth? Let us wait, for there is no doubt that the composers of the future will, for a long time to come, use the ever-obliging piano, be it with the old or new keyboard.

* * * *

Music with marked rhythm compels the performer, or listener, to sing the melody. No wonder that even he who has no "voice" will hum the air when playing or listening to such a piece. Sometimes, carried away by enthusiasm, he forgets where he is, even he at a public concert, his inward vibration is so intense that the audience becomes conscious of a sound like distant humming; as if a bee were in the hall. Another kind of vocal accompaniment is not to be ascribed to the power of melody, but to the aggravation caused by an imperfect instrument, or the inability of the fingers to grasp and render the full orchestral effect of the composition. In such cases the voice acts as a supplementary instrument, possibly also to correct or drown blunders.

* * * *

Pupil's musicales, or playing before friends in the home

circle, offer unexceptionable opportunities to both student and teacher. The latter has an especially good opportunity to study the weaknesses of his pupils, which will be all the more pronounced by the so-called "stage fright," while the former acquires self-possession. Passages that are stumbled over in such a test have not been well learned. It is also a good test for pedaling. The player who does not use the pedal, or who even forgets that his foot is resting upon it, has certainly not given much thought to this adjunct of the instrument. Not all are affected alike by playing in public. Some become animated, others excited, and the quality of the playing, the "soul" of it, is either elevated or depressed thereby. Not any one plays in public as he does in his own chamber.

* * * *

According to Schopenhauer, contemplation is the source of truth, and therefore the foundation of all sciences. This is also applicable in our art; but such contemplation is not only outwardly, with the living eye, it is much more an inward contemplation, with the mind's eye, which observes more acutely. It is this that gives the blind their keen intuition, and it is known that in blind musicians this instinct is developed to an extraordinary degree.

* * * *

The piano is, above all, an imitative instrument. Its tone-production embodies, in a greater or less degree, the characteristics of the whole orchestra family. The composer can produce upon it every instrument, either singly or in any combination he may choose. The one individual tone—the especially piano-tone—is to be found only in the high treble octaves. Not one of the many orchestral instruments can vie with that tone-color; that jingle is the piano's own. But it is an undesirable specialty. One becomes distinctly conscious of the wire which is being hammered, and no sooner has a note been struck than the tone has died away.

MUSICAL MISCHIEF-BREEDERS.

BY ALFRED H. HAUSRATH.

THE conceit and ignorance of some people almost surpass belief.

A lady called at my studio last season to consult me in regard to her daughter's musical education. She went into a long description of what her daughter could do, and how she should love to make a musician of her; that it was "such a lovely art," etc., etc.

When I found an opportunity without rudely interrupting her I inquired if her daughter were a child or a young lady.

"Oh she's twenty-one" was the prompt reply.

I could scarcely repress a smile at this outburst of frankness so uncalled for.

All arrangements being made, in due time my pupil arrived and remarked that "her mother had been to see me about piano-lessons," and then mentioned her name.

After a short test-talk with her I requested her to go to the piano and play the scale of C-major.

She sat down upon the stool, got up again, twirled it around until it would go no higher, then sat down with a self-satisfied air that was amusing in the extreme.

"Before you begin," I remarked, "you had better have that seat about half a foot lower."

"I always like to sit high," she said, in a tone of surprise.

"Do you know just how high you ought to sit?" I inquired.

"Well, I thought I did," she replied timidly.

"The forearm should be parallel with the keys. Now you are ready, the scale of C-major, please."

Here follows a faithful reproduction of her scale of C in letters. The numbers refer to the fingering.

Allegro et haphazard—issimo.

R. H.—c d e f g a b c d e f g a b c
L. H.—c d e f g a b c d e f g a b c
5 4 3 2 1 2 1 5 4 3 2 1 4 3 2

That was enough. I stopped her there and began to

teach her to play the scale of C-major. We labored over that scale one whole lesson. She looked quite disgusted, but I was firm and determined she should learn the scale then and there. She did.

After about the tenth lesson she asked this stunning question: "How long before I can teach?"

"Teach!" I repeated, aghast. Then answering, I said, "My dear young lady, it is first necessary to know facts before one is able to tell truths. At the present time you are only acquainted with the very first rudiments of the art. What should engage your attention now is learning something to teach, so that when your time comes to tell truths you will have facts in stock to draw on."

She finished the quarter and took no more lessons; but would you believe it, she actually did begin to teach. And what was worse, advertised herself as a pupil of mine, using every opportunity to bring my name into play. She gave lessons for the fashionable sum of twenty-five cents per full hour, plus—

Now what in the name of abused art does she teach? She was obliged to begin at the very beginning herself; she only half understood the first principles of the art of piano playing; knew nothing of rhythm, and as for expression, well, she could not even play a crescendo. She knew literally nothing.

Now here is one of your musical mischief-breeders. And I am told she is doing well, which means, I presume, that she is gaining a livelihood, for she cannot possibly be doing well in any other sense of the word.

I recollect how, after having studied assiduously for ten years myself, I tremblingly accepted my first pupil, and she, well, in the language of Scripture, "knows not what she does."

She is one of the many who would gladly drink of the fountain of art, if there were no hill to climb whereby to reach it.

...

BEETHOVEN AND THE LADIES.

BEETHOVEN never married. But, says a writer in *Blackwood's Magazine*, it was from no defect of sensibility that the tribulations which were distributed among many successive housekeepers were not heaped upon the devoted head of a wife. If love be a disease, Beethoven was always ill, or at best but convalescent. No less than forty ladies save four has he immortalized by his dedications to them. To Bettina von Arnim—Goethe's Bettina—for whom he long cherished a hopeless passion, he once said, after trying over a composition which he had just written, "I made that for you; you inspired me with it. I saw it written in your eyes;" and this is but a specimen of the gallantries to which he was addicted.

Twice at least he proposed—on one occasion to the lady who, as he found to his mortification, was already the fiancé of his friend Hummel. That marriage would have saved him from a good many worries is certain enough; for it must be allowed that, as Emil Naumann delicately puts it, he "did not possess any aptitude for household management."

Speaking to Bettina von Arnim about the influence upon his mind of Goethe's poems, Beethoven declared that they powerfully impressed him both by their rhythm and by their matter; "and," he added, "I am moved to composition by their language and by the lofty spirit of harmony prevailing them." So that what stirred in him the creative impulse, as he came under the spell of a great poet, was the ecstasy born of the measured words and of their inner sense—their æsthetic and spiritual rather than their purely intellectual content. And it was in this connection that he affirmed music to be "the medium between the spiritual and sensuous life"—a luminous and pregnant word which sorts not ill with the view here presented, and is, perhaps, as near an approach to a definition of the undefinable as is likely to be compassed.—*The Precedo.*

...

—The enthusiastic applause of the public is naturally the aim of the musician; but true strength and reward he finds only in the applause of those who thoroughly understand and feel with him.—*Carl Maria von Weber.*

HOW TO STIMULATE PRACTICE.

BY LILLIAN BROWN HALL.

MUSIC journals abound in timely hints to teachers and excellent advice to pupils, but there is one class of music lovers which is sadly neglected,—the vast army of ex-students.

Teachers are stimulated to practice that they may demonstrate their abilities to the public, as well as illustrate for their pupils. Pupils are urged to continual effort by ambition to equal the attainments of fellow-students, to gratify parents, and to win the approval of the teacher. But when lessons are discontinued the student finds little to encourage, and much to hinder further advancement.

Removed from the inspiration of the teacher's presence, often living amidst unmusical surroundings and distracted by home and social duties, it is small wonder that regular practice is abandoned and the habit of practice is soon lost. Attempts may be made to regain the lost skill, but fingers once flexible are stiff and weak, and even the simplest compositions seem to bristle with difficulties, and thoroughly discouraged the poor player gives up all effort. Were this state of affairs confined to those whose study has been superficial, there might be little cause for regret; but many of our most carefully educated amateurs neglect their music soon after giving up lessons, and the majority drop it entirely when the cares of life begin to weigh upon them,—the very time when music ought to afford them recreation and comfort. They often grieve for their lost accomplishment and long to regain it. For such the wisest plan is to resume study under the direction of the best teacher available. Do not let the consciousness of your deterioration hinder you.

It is the sick who need a physician, and though it may be mortifying to be criticized for faults you would not have committed in student days, you will soon rejoice to find yourself on the road to recovery. When once in the right path let nothing bar your progress. *Keep up your practice.*

If it is asked how it is possible to keep up practice "amid all the changes and chances of this mortal life," we would say that eternal vigilance is the price of excellence in art, as well as of liberty.

If you live in a city, improve every opportunity thus afforded of hearing fine concerts and recitals. It is often possible to join some musical society which may be helpful.

Read the music journals that you may know what is going on in the musical world, and profit by the suggestions of the most successful teachers of the day. But let not the country residents despair because they cannot command all the advantages possessed by their city cousins. They escape the interruptions incident to large social relations, and may rejoice in their freedom from the exactions of society and in the leisure thus gained for that study and practice which are essential.

Set apart a portion of each day for practice, and use it as diligently as if studying with the most exacting teacher. Consider carefully how much time you can devote to your music, as it is better to practice half an hour daily than two hours one day and none the next.

A clergyman's wife, a fine pianist, as well as a woman full of all good works, once said that the secret of her excellent playing was that she had made it an inflexible rule for years to practice fifteen minutes every day. Once seated at the piano she would often practice an hour or more, but nothing could tempt her to omit that quarter of an hour, and thus she saved her beautiful talent.

Divide the practice period, however small, into two portions, one for technical exercises, the other for pieces. It is well to make a list of scales and practice them in regular order, as, if you leave it to the dictates of fancy, you will probably practice but two or three. If scales and arpeggios are practiced with variety of accent and touch, you will not find them tiresome. If the piece you are studying abounds in five-finger work, that branch of technic may be omitted for the time being. In selecting a piece do not choose one of great difficulty lest you grow weary before it is learned, but take something you have heard and liked, as it will act as a magnet to draw you to the piano for extra practice, and enthusiastic

work is better than dutiful drudgery. Consider well your technical needs, and if your scales are uneven, study some composition abounding in runs and florid passages. Are your arpeggios weak? Then study a piece like Perry's "Lorelei," full of those ripples of music. There is no harm in taking the pleasant path when it leads to the goal. Be very accurate in your reading that you may not waste valuable time correcting mistakes. Then select a short portion for each day's work and master it bit by bit. Piecemeal practice is absolutely indispensable when time is so limited, and a few phrases conquered each day will soon enable you to master the whole, which can then be polished in its entirety.

It will be necessary to guard against too rapid practice at first, for the knowledge that the practice period is brief often causes a feeling of being hurried, which is fatal to artistic work. Unless you memorize readily it is not advisable to attempt to commit many pieces to memory, but to be content with retaining the old.

This suggests an important point. Do not forget the old pieces while acquiring new ones. Make a list of the pieces you have well in hand, and arrange it so that certain ones may be played each day, and that all may be reviewed every week. Probably some of the easier ones can be retained if practiced less frequently, while others will need to be played at least twice a week, and some more difficult may require daily practice.

In this way a number of pieces can be kept up, and if well selected and of different styles of composition, one may always have something suitable and pleasing to play for friends.

To play frequently for others will help you to acquire a more finished style than playing for your own amusement, and an intelligent listener is a great incentive to practice. If, however, you have few musical friends, do not think that the time spent in practice is wasted.

We do not feel that we are wasting time when we read a new book, or view a beautiful landscape, and we are as surely cultivating our higher faculties when we are studying the beauties of the viewless world of sound.

Persevere, and although your progress be but slow, "doubt not that it is into a divine and immeasurable world thou shalt at length be admitted."

MUSICAL MOTTOS.

—"To say anything is too small to matter, is of the devil."

—"It is a common misfortune to be blind to our own faults."

—"A lazy man is always going to do great things—after a while."

—"A will was given you that you might hold yourself up to good work."

—"Only the very best that you can do is good enough."

—"Beware of false models and copy only true ones."
—L. A. Russell.

—"Our most humiliating experiences are the ones that result in strengthening us."

—"Some people are so fearful of going wrong that they never go at all."

—"It is the man who is sure that he is in no danger who is most likely to be swept away."

—"Distrust of self is an element of safety."

—"Keep the strength of your enthusiasms for the best things."

—"Let your zeal be according to a knowledge that directs and controls it."

—"Our weak point is where we feel strong."

—"Great things are done by learning not to slight little ones."

—"The full value of correct playing is only secured by a good touch."

—"Some people tire themselves to death trying to rest."

—"True note reading is as necessary as true time and fingering."

—"True time is as necessary as correct note playing and fingering."

—"True fingering is as necessary as correct time and note playing."

—"Poor practice makes worse players."

—"If you have lost a practice period, make it up before the next lesson."

—"Quality of practice is of more worth than quantity."

—"Never be guilty of cheating a note or rest of any of its time."

—"If you want to play fast, practice slowly and accurately."

—"Find the difficult passages at once and conquer them first."

—"Do you know more now than you did yesterday?"
—"Progress is a duty of life."

—"It is how carefully accurate you practice that learns a lesson well."

—"Every day that we spend without learning something is a day lost."—Beethoven.

—"One must practice! Why then not have the benefit which comes from good practice?"

—"The more haste the less speed."

—"If you sow careless practice, you will reap bad playing."

—"Read notes and rests with precision, not by guess."

—"To do a thing well is not only a duty but a joy."

—"Play slowly and read accurately to avoid mistakes."

—"Have regular practice hours and stick to them."

—"Good work done, brings rewards soon."

—The following excellent advice to singers by R. Peggio, in the *Musical Standard*, may be appreciated by pianists as well:

"I suppose it may be useful to sing for nothing at musical at-homes if your audience is at all likely to contain cultured musical amateurs or professional musicians: you can never tell whether they may be useful to you or not. But beware of the amateur impresario. She most shamelessly goes from one house to another picking up all the available talent for her own boring, conventional, dull parties. You will be misled by her enthusiasm: it is her method. She will flatter you, and you will probably think you are getting on so well. You are asked to her at-homes, and there you meet more of the same class. If you are poor it all costs money, cabs when it is wet, stuffy omnibuses when it is dry. You contribute to the entertainment of a lot of people who habitually eat too much, and in exchange for your work you will probably get a little supper (possibly the only decent food you have had during the day) and some perfunctory applause. The whole system is shameful. Hostesses of a mean sort trade on the difficulty young unknown singers have of coming before the public. Some of the better sort will give you a small fee, but it is so small that it hardly pays your expenses."

"Now-a-days, a singer must have brains and a sound musical education. The competition, even amongst decidedly talented vocalists, is enormous, and to succeed you must work tooth and nail. To expect success after a couple of years' training, as many singers I have known have expected, is to court certain failure, either in the present, or, most certainly, in the future (no voice lasts that is not properly produced). Even when gifted with a voice that is out of the common, real musical feeling, a clever brain, strong will and strong health, the fight to get a footing in the profession is extremely severe, and to hazard your whole life when you have an organ of no particular character, not much feeling, and less knowledge, uncertain health, and no force of will, is nothing short of lunacy. Such half-baked singers make the fight still more difficult for those who have talent, and only end in wrecking their own lives."

—Have your mind on your music, not on something else. Listen intently and train your ear to detect any variance from accuracy.—Er.

PLAYING BY EAR.

BY ROBERT BRAINE.

THERE is hardly any subject in music on which there is more misconception on the part of the general public, and even some music teachers, than "playing by ear." To hear some people talk, it would seem that they consider the playing of even a half dozen notes by a pupil without his eyes being glued to the music, as a heinous offense, and as for trying to play an entire composition without having learned it from the music, this they consider an unpardonable sin in music.

Now, as there is usually some good in things evil, so there is much to be learned by doing a little of this much despised "playing by ear" occasionally. Many teachers hold up their hands in holy horror at the bare idea of a pupil playing the smallest thing by ear, and instruct the parents of their pupils to give Mattie or Willie a good shaking if they try to play anything by ear, or by "air" as they have it in the rural districts.

The fact of the matter is, that the habit of playing by ear is a good servant but a very bad master. Of course, playing entirely by ear without learning to read music at all is not considered in this discussion, as it is patent on its face that no one can ever do anything in music who is dependent for his progress on his memory alone. Blind Tom is about the only musician who has ever made this a success.

The point I wish to make, however, is, that many pupils can be brought to look into the inner structure of a musical composition by listening to it with a view to reproducing it without having seen the music, in a way that nothing else will accomplish. Schumann says in some of his writings, that the highest point to which musical ability could be brought, would be in the case of a musician who, in listening for the first time to a complicated new work by orchestra and chorus, could see it as if in bodily score before him—in his mind.

Now what is this, but the exercise in a higher degree of the same faculties exerted by a pupil in listening to a piece and trying to reproduce it with the accompanying harmony, bass, counter-melodies, etc. The fact is, we have too much wooden slavish following of notes in musical instruction in America, without the slightest attempt at any time to develop the powers of invention and analysis of the pupil.

It is only necessary to read the lives of the great masters and of great musicians generally to see what an immense amount of "playing by ear" they did, in connection with their musical studies. What was Mozart's reproducing of the mass in the Papal chapel in Rome, against the copying of which there were heavy penalties, in two hearings, but a marvelous feat of remembering a composition without seeing the notes. The great masters would sit for hours improvising the bright and sombre fancies which flitted through their brains, or in reproducing compositions which they had heard.

I always advise my pupils to do more or less improvising, playing by ear, and trying to compose, no matter how poor a stagger they make of it at first. In improvising according to one's moods, many a pupil learns for the first time true musical expression.

I met a young lady not long ago who graduated at one of the large Eastern conservatories. As far as technic went her resources were enormous. She had successfully mastered some of the most difficult solos of Liszt and Rubinstein. There was no more expression to her playing, however, than to a piano-organette. It was all notes and no soul.

During the course of the evening I heard her attempt to play a simple accompaniment of chords by ear to several simple songs, such as "Old Folks At Home." "Ben Bolt," etc., and was not surprised when she signally failed. Such a jumble I never heard. She got tonic and diminished seventh, chords sub-dominant, dominant and diminished seventh, chords of the sixth, etc., etc., mixed up in one grand musical hash, and finally had to give way with many blushes to a twelve-year-old boy, who followed the various harmonic changes and modulations of the songs with taste and accuracy, although he had never played three pages of music by note.

I was lost in amazement at the poverty of a system

which had heaped such mountains of technic upon this poor girl, and never once thought of awakening her true musical abilities sufficiently to teach her to fit the proper chords to a simple song, without puzzling it out with a pencil and paper, in harmony.

Many readers will think this overdrawn, but if they wish to be convinced they need only ask some of their pianistic friends to play some little melody on the piano without the music, or to play the accompaniment to some simple song.

In the case of the young lady mentioned above, she remarked: "If I had the notes of the melody before me, I could fit a bass and harmony to it from my knowledge of harmony and composition, but I could never do it extempore."

Many pianists in the United States, who can play far into the classics, cannot do this much, owing to the fact that they have drummed at finger-exercises all their musical life, instead of devoting a part of their time to studying harmony and composition.

I think it would be an excellent plan for musical students to spend a small portion of their practice time in learning to improvise and to reproduce compositions which they have heard, without having seen the music. When they listen to music they should strive not only to grasp the melody, but the harmony and the accompanying parts as well. An excellent idea also is to play a familiar composition once over, then close the book and try to reproduce it. Then look at the music again and see where you have failed.

A teacher, again, will find occasional pupils to whom it would be dangerous to give the privilege of playing anything by ear, owing to the fact that they depend almost entirely on their ear in playing. I have seen pupils who seem to have a remarkable talent for improvising and for remembering, after a fashion, compositions they have heard, who would sit at the piano with their eyes glued to the notes, and yet not following the music at all accurately, but making up their own bass and harmony. These pupils, of course, must be kept rigorously to the notes, as they do not need the drill I have spoken of so much.

It is the very large class of pupils, however, who, as Schumann says in his "Rules for Young Musicians," stick fast when the music sticks in turning over, or when two pages are turned at once, and cannot go on,—pupils who are perfectly helpless without the printed page before them. In such pupils the faculty of readiness and of improvising should be developed.

To many teachers the idea of allowing the pupil to play anything, even a simple melody, by ear will seem dangerous, but in the case of a good faithful pupil, who is compelled by his teacher to play his studies and solos with absolute accuracy when he is playing from the printed page, this "ear" practice will prove of great benefit, especially if he be studying harmony at the same time. Such practice is also of enormous efficacy in developing the musical memory.

One reason of the enormous development of the musical art from the time of Bach to that of Beethoven is no doubt due largely to the great attention given to the art of improvisation and musical composition. An organist was considered as a complete ignoramus unless he could take a given theme, and without any previous practice on it improvise a fantasia or variations on it without overstepping any of the rules of musical grammar. Marvelous stories are told of these improvisations, and contests were common. In many cases the appointment of an organist would turn on his ability to improvise on a given theme. The various applicants for a position would be invited to come to the organ loft on a certain day, where they would be met by the committee who had the disposition of the post. One of the committee would propose a theme on which the various applicants would improvise. The one who acquitted himself best would get the appointment. Now imagine the disposing of the position of organist in the Year of Our Lord 1896, in the United States of America, by this plan. Take even our largest cities, New York, Philadelphia, Boston, or Chicago,—how many organists would be able to improvise a creditable fugue on a given theme, to say nothing of the smaller cities. Yet in the golden period of composition in Germany the organist of even

the villages, who received seventy-five cents or a dollar a week for their services, could improvise on any theme in a masterful manner or could produce a creditable arrangement of a melody for the organ or piano without the least hesitation and without putting pencil to paper. The musicians of that day devoted much of their time to improvising, composing, and playing compositions extempore as a matter of course, and as a result giants of composition were produced.

In American conservatories and music schools we turn out too many human music boxes and animated phonographs who are able to play only what they have painfully learned from the printed page and nothing besides. The musical imagination, which is the key to all the mysteries in the musical art, is left in many cases entirely uncultivated. The cultivation of this faculty is what has produced all the great schools of musical composition in the history of the world.

So many musical students do not listen to music as they should. Many of them hear only the bare notes of the melody and nothing of the special harmony, bass progressions, counter melodies, and counterpoint. Many persons, again, of considerable musical ability will listen to a composition several times and then try to reproduce it; but it will be found on listening to their efforts, that they have simplified the harmony and changed the accompanying parts so that their reproduction is the same only as regards the notes of the principal melody and has little of the characteristic harmony.

It is a mistake to suppose that ability of this kind in music is a heaven-born affair and cannot be improved. This is only partially true. We cannot all perform Mozart's feat truly, of copying an entire mass after hearing it twice, but we can improve our faculties very much in this respect. A great help is practice in writing music without an instrument at our side to see if the note we have written is the correct one.

Keep a copy-book of music paper in your pocket and when you have a little leisure, even if it is in a street car or when you are waiting for a pupil, take it out and write music. Try writing compositions you have heard, with their original bass and harmony. At first, if your talent is not very good, you may not succeed in writing correctly even the bare notes of the melody, but by faithful practice you will soon be able not only to write the melody but the easier parts of the harmony correctly. Soon you will find that you are listening to music in a new way. You will listen to the bass, to the various chords, passages of thirds, sixths, octave unisons, etc. You will soon learn to recognize the different harmonies, the tonic, dominant, sub-dominant, diminished seventh, etc., etc. You will look into music far deeper than before, and it will affect you with a new significance. When a course of this kind is pursued faithfully and intelligently, it is astonishing how one's insight into the musical art will broaden. The powers of analysis have been awakened, and what has been dark now grows as clear as running water. A pupil educated in this way is able to memorize a composition in just one-third of the time of one who simply plays the notes over and over until he remembers them.

This subject of ear development is one which must be taken up before the Americans can produce a race of great composers. Practicing technic from the printed page like a hermit will never produce a real musician. Music must become a part of one's nature, and one must have an idea of what one is listening to when one hears music. I have seen some astonishing cases of ear development by pursuing the simple means I have mapped out.

Trying to reproduce what you have heard, either on the piano or with a pencil, is like painting from nature instead of simply copying another picture. No great artist was ever a mere copyist.

Then again, the pianist who listens so carefully to a composition that he can reproduce very nearly its effects will find it very much easier to comprehend the compositions he plays from music. He will recognize the various effects which are indicated, in half the time of the musician who has never learned to analyze.

To sum up; learn to copy from the living tones, learn to improvise, learn to play what you hear, learn to compose as well as to play accurately from the printed page, and you will become a broad, solid musician, and not a mere musical type-writer.

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

TAKING CARE OF THE EYES.

BY C. W. GRIMM.

WINTER coming on, and with it short and dreary days, gives occasion to remind pupils to take care of their eyes. There are people who object to music study, because, they claim, the reading of musical notation is injurious to the eyes. The fact is, that the reading of music does not strain the eyes any more, if even as much, than the reading of the ordinary script in books, papers, and magazines. The injury comes from other sources. Many students have their instruments in the darkest corner of the room, "where it looks best;" it is this practicing with insufficient daylight which does so much harm. Further, many persons are near-sighted, but do not know it or do not want to admit it. When reading a book, they hold it close to their eyes; but when sitting at the piano, they cannot have the music at the accustomed distance. Now, instead of using eyeglasses they prefer to strain and ruin their eyes. If your eyes are weak, consult a specialist; preserve your sight by taking care of it in time. Above all, have plenty of light, do not pull the curtains half-way down, because your "fashionable" but unmusical neighbor across the street does so. Up, and away with those dark and heavy curtains, especially on a dreary day! Have light, and plenty of it!

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A SELF-EVIDENT TRUTH.

BY MARIE MERRICK.

A SOUL filled with conceptions and ideals of beauty and grace can, indeed, abide in a crippled or deformed body. Yet the physical conditions are such that those conceptions and ideals can never be expressed through the attitudes and movements of that body.

So, whatever one's musical and intellectual capacity may be, and however lofty his musical ideals and conceptions, incapable, untrained hands, arms, and fingers will be found useless as a means of expression for them.

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THE RELATIONS OF TEACHER AND PUPIL.

BY SMITH N. PENFIELD.

THE conditions affecting the relations between teachers and pupils in this country are quite different from those found abroad. In Germany, and largely in other foreign countries, the teacher is an autocrat; orders his scholars sternly, criticizes them severely, has little or no patience with them, and even raps their knuckles smartly. This is regarded by teacher, parent, and pupil as the normal order of things, and is certainly a simple arrangement. The teacher says a certain thing must be done. The pupil does it, or suffers the consequences of failure. Frequently such teachers drift to the land of freedom and try the same methods here. American pupils will never stand such treatment, therefore the teachers fail and quickly lose their classes.

Then multitudes of our teachers go to the opposite extreme and practically allow their scholars to determine their whole course. Exercises are neglected or slighted, and only trifling or foolish pieces are studied. The really successful teacher is, of course, the one who treats all pupils like human beings and keeps them interested, yet commands their respect and secures from them a good, faithful study of technic. Finger-exercises, scales, and arpeggios underlie all piano playing, yet can scarcely by a stretch of imagination be called interesting.

Etudes which have a real technical basis are the same pills sugar-coated, and are frequently enjoyed by the patient, and when an interesting piece is to follow it may serve as the caramel after the dose, and in time the patient comes to take an interest in the entire operation.

Then in the study of pieces there is frequent difference of opinion between teacher and pupil. In Europe the word of the teacher is law. Here the three parties must be consulted, yet the successful teacher is the one who, while thus consulting with pupil and parent, actually persuades them and gives pieces of a high order, neither

over-dosing with strict classics nor allowing any trash. In no calling of life is a knowledge of human nature more required than in the teaching of the piano.

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THE RUDIMENTS OF MUSIC.

BY H. C. MACDOUGALL.

As any one who reads the English musical journals knows, there is a rage for examinations in the land of cricket and roast beef. The examination-papers often bring to light strange notions of the rudiments of music. Under that head must be placed the answers to an examination under the auspices of the Incorporated Society of Musicians, when the pupil defined *perdendosi* as *losing one's self*; the question, "How can a rest be prolonged indefinitely?" was answered, "*By putting the pedal down*;" tempo giusto was defined as *time in gusts*; and a rest was described thus: *a rest is when you are playing, if there is a rest, you rest a little!*

The enforced (!) inattention to the rudiments of music by our friends, the singing teachers, has long been pointed out as a most serious thing. But it may be questioned whether any teacher of the piano would not dread his pupils being subjected to any tests in theoretical knowledge, even the simple ones alluded to above. The truth is, the piano teacher devotes so much time to technic, tone, and interpretation, that there is little opportunity, especially as lessons are steadily growing shorter, of teaching the elements of notation and harmony. Every piano teacher of advanced pupils assumes that they know the rudiments of music, when, very likely, their knowledge is extremely hazy. It would be a curious experiment to ask all one's pupils and smaller musical friends some simple question on the A, B, C, of music, such as, "What is a tie?" The number answering the question correctly would be ridiculously small. This can hardly be wondered at when it is recollected that one of the popular "primers" of the day gives an answer to this question that is absolutely wrong. It is not difficult to believe that the humbler music teachers are as much superior to the higher class teachers in the teaching of the rudiments as they are inferior in the imparting of sound theories of technic and interpretation.

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MODERN TOUCH.

BY J. C. FILLMORE.

I HAVE been surprised lately to see how few of the new pupils who have come to me have ever learned anything of the modern pressure touches. Even advanced pupils seem to have been taught nothing but the blow principle of touch—the straight up-and-down action of the fingers, such as passed exclusively for pianistic orthodoxy thirty years ago—the helpless *flop* of the hand from the wrist, etc. It is high time that a good many of our teachers should manage to hear and see such pianists as Paderewski, Josefky, Sherwood, Mme. Fannie Bloomfield-Zeisler, and others, to the end that they may learn how many different kinds of touch are employed by modern pianists, and how small a part the *blow* principle plays in modern pianism as compared with the principle of *pressure*.

There may be old-fashioned teachers who think the cultivation of the pull-and-push touches, especially the up-arm touch, a mere passing fad. But if so, they surely must have failed to consider both the demands of modern lyric playing and the enormously increased sonority of the modern piano. When this sonority is evoked to its full extent by a *blow* the effect is inevitably harsh, even when the blow is considerably modified by flexibility of the wrist. And no sort of blow touch can produce the subtle gradations both of power and quality produced by the caressing pressure of the modern pianist's touch. And this word "caressing" exactly expresses the treatment of the keys. Under such treatment the piano responds sympathetically to the most subtle variations of mood and of musical perception in the player; the arm, hand, and fingers seem to form one piece of delicate mechanism, as delicate as an electric current in its susceptibility to receive and transmit mental changes. Rigidity of the parts naturally goes with the blow principle; perfect flexibility with the principle of *pressure*.

In short, a blow may be effective, but never sympathetic pressure may be both sympathetic and effective.

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PERFECTING A PIECE.

BY MADAME A. PUPIN.

"THERE is one thing I don't understand," said Christina to Marian; "I practice and practice a piece and get it perfect, but it seems as if I only played it perfectly two or three times; after that, all sorts of mistakes creep in and it gets harder to play it right, instead of easier." "Well, I think I know your trouble," said Marian, "you must resist the temptation of playing that piece for yourself alone: but instead, you should practice it in sections, first in quite a slow tempo, then in a moderate tempo, and lastly in a tempo not quite up to the tempo you intend to play it in. If you will persist in doing this to all the pieces you have learned, you will not only feel sure of yourself when you have to play before others, but this sort of practice will give you much more satisfaction than playing the piece over, perhaps carelessly, for your own gratification. This method of study not only ensures a more and more finished execution, but it often reveals new ideas in the phrasing and interpretation."

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THE TRUE FUNCTION OF MUSICAL HISTORY.

BY LOUIS C. ELSON.

THERE is far too much of parrot-like repetition in the study of musical history as it is conducted in many of our schools at present. The mere memorization of a series of dates is of little practical benefit to the musical student. The fact that Bach and Handel were born in 1685 is of little value in itself, but the deduction that they were contemporaries is of value as showing two different directions of advance in the world's progress. There ought to be more study of meanings and less of dates. The influence of each great composer upon his own time and his successors, the causes which led to each great musical advance or reform, the scope of each of these reforms; subjects such as these are the true basis of the study of the history of our art.

Briefly summed up, the chief epochs which ought to be studied, both separately and conjointly, until their interdependence is understood, are:—1st. The Greek music and its influence on the Gregorian tones (up to A. D. 600). 2d. The beginnings of part-writing, organum, descant, diaphony, faux bourdon, and the rough combinations of folk-songs (up to about A. D. 1250). 3d. The rise of the mensural notation in the thirteenth century (which ought to include the rise of Guido's vocal syllables in the eleventh century). 4th. The mediæval secular schools, including troubadours and minnesingers (to A. D. 1318). 5th. The rise of the Flemish school from about A. D. 1400 to 1594. 6th. The rise of the old Italian school in the sixteenth century. 7th. The rise of opera from 1594. 8th. The battle of Gluckism and Piccinism (1770-1780).

The study of the growth of all these seeds should precede the biographies of the great composers. The study of Wagner should be preceded by an investigation into the tendencies of the Italian opera, and the life of Rossini, of Bellini, and of Donizetti, should precede the taking up of the Wagner reforms.

Probably there is no subject in the musical curriculum so unscientifically taught as the topic of musical history. A little more attention to the causes which led to results, a more careful presentation of the interlacing of the labors of the great masters, and a clear exposition of the chameleon-like changes in music from century to century, would out-weigh all the study of dates of births and deaths that was ever forced into the brain of an uninterested student,—and the student is likely to remain uninterested so long as musical history is changed wholly into musical chronology.

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CAN EXPRESSION BE TAUGHT?

BY EDWARD DICKINSON.

EVERY teacher realizes that after he has taught a pupil everything that comes within the range of pedagogics,

even supposing that he is a past master of the art of teaching, there is a point beyond which his instruction cannot go. Expression, in the highest sense, cannot be taught. The more obvious elements that are the conditions of expression—phrasing, shading, tone color, so far as controlled by conscious application of touch—these may be taught; but beyond these there is the insight, the imagination, the passion which come from an emotional depth to which the precepts of the teacher cannot penetrate. Expression in music is, of course, a very different thing from expression in poetry or in a picture—it is general, indefinite, and vague. But a true æsthetic shows that music does not occupy an emotional field exclusively its own, and the feeling for music and the ability to give music the highest possible beauty may be increased by the employment of agencies that touch other sides of the sensibility and that tend to stir the deeper soul-life of which all the arts, music included, are the manifestation. It may seem a touch of sentimentality to urge that students should put themselves under the influence of poetry, nature, anything that may produce greater susceptibility to beauty in all its forms. But not so; it is a practical suggestion. If music is studied quite without regard to other art expression, it is studied in a one-sided way and its profounder meanings will not be understood.

One of many ways in which a student may be helped to play with what is called "feeling" is occasionally to give song-transcriptions and require the pupil to read the words of the original and also to sing the song in its original form in the privacy of practice. No matter whether the student is a good singer or not, this has nothing to do with the matter. The object is to get the proper feeling for the music, its characteristic beauty as well as its general beauty; for it is obvious that expression comes more naturally in singing than in playing, for singing is a more direct and first-hand's means of expression. It can hardly fail to be the result that the rendering of the piano transcription will then take on a quality drawn from the more intimate perception derived from the words and their vocal expression. This process will reveal to the student that there is something beyond technic and even beyond the cold intellectuality of what is ordinarily called interpretation.

Let music be taught, not as a formal, objective thing, but as *self-expression*. This is the law and the prophets.

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A MUSIC VOCABULARY.

BY THOMAS TAPPER.

A VERY bright teacher said to me recently that she endeavored to supply her pupils with a music vocabulary in very much the same way as language teachers supply the word-vocabulary (if such a word-compound be admissible).

Her plan is very simple and can be made available by any teacher. Outside of the regular lessons she has her pupils come together to hear music played. The pianist is either herself or someone invited; a stranger generally being a very interesting element. The programme is made up for the single purpose of presenting short, interesting movements by classic composers. At the first recital the names of the compositions are told to the pupils and they write them down. This is done whenever new works are played. Then the lessons develop into this: that the pupils learn to recognize by name and author each piece performed; bringing thus into their minds the first performance of it and the teacher's remarks on that occasion. The good of the lessons begins to come out only after several recitals, and the entire value lies in learning to recognize music heard on previous occasions.

Many independent short movements are available; also the short movements of the classic sonatas. If teachers will make a list of twenty pieces, playing them frequently with other additions at occasions during one school year, I am sure they will realize some of the good which the teacher referred to has assured me comes from her application of the plan.

* * * *

FINGERING.

BY HENRY G. HANCHETT.

THE choice of a fingering for a passage depends upon ease and accuracy of interpretation. It does not matter

at all how a staccato passage is fingered if one can get in all the notes in the required time, but it is often much easier to accomplish this object by one set of fingers than by another; and a pianist should always strive to do everything in the easiest possible way that allows of producing the full effect desired. But in legato passages it is a matter of much greater importance how a passage is fingered. Good editions are usually provided with excellent finger marks; but there are two rules for fingering (both of which have many exceptions) that if followed by the pupil will enable him to make many a fingering for himself. These rules are: First, never use the same finger twice in succession; and, second, never cross fingers unless one of the crossing pair is the thumb. The first rule is intended to aid in securing legato and may be violated between the end and beginning of two phrases, or wherever there is a rest. It is also possible to violate it without much detachment of notes when a finger can be drawn off a black key to an adjacent white key. The second rule is an aid to securing clearness, accuracy, and good position, but must be violated at times in such passages as make up Chopin's second étude in Op. 10, where the right hand has to play both chords and a chromatic scale simultaneously.

ROUGH AND MUSICAL BÜLOW.

SOCIAL rank did not count in Hans von Bülow's estimate of values, says the *Century*. He broke up an audience of titled personages assembled to enjoy one of his rehearsals by causing the bassoon players to perform their parts alone until the listeners all left in disgust. "Now," said he, cheerfully, when the last of his noble hearers had departed, "we'll go to work." He kicked the nameboard of a certain piano off the stage because it degraded the artist into an advertisement. In the presence of an enthusiastic audience he once noticed two laurel wreaths on the piano. He picked them up, looked at them, and then kicked them under the instrument. He did this because he resented the idea that musicians should be treated differently from other men. He wished music to be a manly calling. He would not have it degraded into a matter of patronage. "Go, take that laurel wreath to Franz Lachner (his predecessor in Munich), who is on the pension list," he exclaimed to an usher. "I am not superannuated."

SOME MISTAKES OF THE PROVINCIAL MUSICIAN.

THE afflictions of the modern music lover in a small town are not always of the kind the intolerable performer and his still more intolerable performance are responsible for, but more frequently arise from the misjudgments of musicians usually credited with better sense. Those misjudgments invariably betray themselves in the too lengthy programme of poorly selected and incongruously placed numbers, however graceful may be the efforts to cloak them under the plea of "lots for your money" and "refreshing variety," or in some other way equally as debilitating.

Truly, it is the bane of the provincial lovers of music to be compelled to listen to some classic masterpieces executed—literally *executed*, in all its murderous sense—by one who cannot comprehend its language, much less make it intelligible to an audience, but often, almost invariably, such is the "feature" of the average programme. Since harmony is the most phonetic of languages and is now so thoroughly and generally understood in its phonetic meaning by the music-loving public, to inflict upon an audience such meaningless, machine-sewed "pieces" as are now deemed "popular" among that class of musicians branded by that comprehensive epithet "mediocre," is no longer an insult to cultured intelligence, but one aimed directly at patience.

To account for the persistence of performers in so doing is about as easy as to explain the vicious stabs at *variety*, best illustrated in attempts to link a Beethoven sonata with the "Sunshine of Paradise Alley" in affectionate juxtaposition; but, alas! it is but all too frequently apparent. Almost as wearying an error of judgment is to indulge in a great display of finger jugglery and leger-

demain noise in a vain hope of exciting a feeling of wonder in the audience.

We have found these three qualities of error so abundant in the programme after programme it has been our misfortune to listen to that such programmes seem to have become an accepted standard by audiences and tolerated as a necessary evil, and all because of a misconception of human nature. But, even though dulled by such outrageous usage, those audiences seem to find their relaxation in a sensitive response to some old standby which somebody has peered into, learned the secret of its meaning, and can make it intelligible to an audience—and at once insists on making it intelligible at every opportunity, to the number of two dozen or more.

Why do not the mediocre, who have to depend upon an audience's favor, pay stricter attention to common sense, study what is adapted to their style of playing and then transform their renditions from mere reveling in sweet sounds to soul-stirring language expression, without fear of any misconception on the part of their listeners and concomitant cold "response," without disdain of the audience's supposed ignorance of harmony (as a science) and musical form?

The sole business of harmony is to discover fit definitions for the things Beethoven did, and the sooner it is rejected as a factor in the "response" of an audience to a performer's efforts, in favor of that deep fund of music which every human being possesses within him, just that much sooner will every soul that loves to listen accept and recognize the true office of music as the only fit expression of what in the soul lies too deep for any other form of language.

Why do not performers who must live on vanity recognize the fact that when they can make a "number" the expression of some morsel from the inner world, they will be achieving the coveted "success"? And when they will look well to the art of their programmes, with a sharp eye peeled for variety subordinate and subservient to unity, then it will not cost an audience a mental convulsion to listen to the work of people who otherwise make themselves mentally abominable; then incongruous musical ideas will not be forced into the helpless ears of an audience as scidnitz powders in the brain, there to sizzle into disgust with the mediocre and his "efforts."

Let us pray for that millennium-like era when Mr. Mediocre will perceive his possibilities and make his endeavors to grasp them a little more bearable.—J. B. K.

A CORRECTION.

IN our October issue we clipped from an exchange an article upon the at one-time great popularity of the piano composition, "The Maiden's Prayer," and gave a sketch of Louis James Alfred Lefebure-Wély, as the author, in connection with it. This is erroneous. "Monastery Bells" was meant. The author of "The Maiden's Prayer" is Madame Thelka Radarzewski, born at Warsaw, Russian Poland, in 1838, and died in the same city in 1862. This is all that is known to posterity of the composer of the piano piece which has been so widely played.

Louis James Alfred Lefebure Wély is the author of the equally well known, but far superior, composition, "Monastery Bells," and many other fine compositions for the organ, which are well known and in great favor with the best musicians of our day.

—Never was there a composer more conscientiously fastidious than Mendelssohn, never an artist-soul more racked with morbid thoughts of his work's unworthiness. Apropos of this trait in Mendelssohn, Ferdinand Hiller gives us a characteristic anecdote:

"One evening," he says, "I came into Mendelssohn's room, and found him looking so heated and in such a feverish state of excitement that I was frightened.

"What's the matter with you?" I called out. "There I have been sitting for the last four hours," he said, "trying to alter a few bars in a song and can't do it."

"He had made twenty different versions, the greater number of which would have satisfied most people."

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

D. I. S.—1. After Clementi any of the following might be taken up: The easy compositions of Beethoven in Peters' edition; the first volume of Haydn's "Sonatas;" Heller's "Selected Etudes;" "Sonatina Album" of Köhler, the latter part; Bach's "Little Preludes;" "Concone Selected Etudes."

2. After Loeschhorn, Op. 66, you might use Cramer, 1st Book; Czerny, Op. 740; Heller, Op. 45; Mathews' "Graded Course," Vol. VI or VII; Bach's "Inventions;" Mansert, Book I; Berens' "Velocity Studies."

3. It is not safe to prescribe for one just completing, Mers's Piano Method. You have all the easy studies to choose from,—such as Czerny, Op. 139, 261, 636; Köhler, Op. 157, 50; Duvernoy, 120; Bertini, Berens, Mathews, etc., etc. Better write to the publisher of THE ETUDE; he will send you a lot of suitable ones on approval.

A.—1. "Damm's Piano Method" is a work that merely supplies material for the beginner. The selection from this great mass of material must be judiciously chosen by the teacher for each pupil. The book must be supplemented by the teacher's method to be of use. It is too large a work to suit the average beginner. For American pupils there are other books for beginners, which we prefer.

2. Among modern and popular composers we will mention five in each class: Dvorak, Grieg, Moszkowski, St. Saëns, and Brahms. In the popular: Bohm, Sousa, Gurliitt, von Wilh, and Lichner. This list could be extended indefinitely, the popular list especially. We kept to the piano, but there are popular song-writers, light opera, and song-writers like Tostl and Sullivan, who enjoy extended popularity.

3. Never on any occasion be guilty of striking the pupil on the hand.

4. The pedal may be commenced with any grade of Mathews' "Standard Studies." The pedal is only a form of expression.

5. All the forms of fingering in Clementi are to be studied; but that form which gives the weaker fingers exercises is to be practiced as much as all the rest taken together.

SISTER M. A.—With the Grade V of Mathews' Studies the following volume of classics could be used: Beethoven's "Select Pieces," Presser's edition; Bach's Volume in Litolf's edition, that is a preparatory to his "Wohltemperiertes" Clavier; first volume of "Haydn's Sonatas," Schirmer's Library edition; "Mozart's Album," in Peters' edition; "Selection of Songs Without Words" of Mendelssohn's, Presser's edition.

A. B.—1. The reason that F double sharp is used instead of G, or B double flat instead of A, is a harmonic one. You can also ask why is the same tone once G flat and again F sharp. To not enter into a lengthy explanation we will assume it to be wrong to write the C scale thus,—C D E sharp E G A B C. Every scale must have all the letters represented. The omission of F and the substitution of E sharp must be incorrect. The scale of C sharp must have all the letters sharped. Now what will happen with the scale of G: thus, G A B C D E sharp F G,—which has one sharp if you desire the scale of G sharp? You are bound to double sharp F, as it was already sharped in the scale of G natural. G sharp scale to be correctly written must be thus: G sharp, A sharp, B sharp, C sharp, D sharp, E sharp, F double sharp, G sharp.

2. The first position of a chord has the first letter of the chord the highest. The second position has the third, and the third has the fifth highest.

G. B.—Turnson any particular note are played in so many different ways that your question will be best answered by referring you to standard books on embellishments, one of the best of which is that by Louis Arthur Russell. Another which gives very clear and concise explanations, though not as complete as Russell's, is Franklin Taylor's Piano Primer.

The chromatic scale of C minor is as follows: For ascending—C, C sharp, D, E flat, E natural, F, F sharp, G, A flat, A natural or B flat, B natural, C.

For descending—C, B natural, B flat, A natural, A flat, G, G flat, F, E natural or F flat, E flat, D, D flat, C.

There is a great difference of opinion among musicians in regard to the notation of chromatic scales. In the descending form of the scale, given above, some musicians would prefer a more involved notation than that which is here given. All are agreed, however, on the principle that the minor chromatic scale should include all of the notes of the diatonic minor scale. Therefore we may define a chromatic minor scale as a chromatic scale which includes the notes of a diatonic minor having the same keynote. The classification of chromatic scales to which you refer is unknown to me.

I. H.—1. For a class of adults who wish to understand music without any practical knowledge let them hear plenty of good music and read some of the following books: "Music and Culture," Mers; "How to Understand Music," Mathews, Vol. I; Read good essays and have class comment on them.

2. With "Mathews' Grade I" use "Easy Etudes" of Enckhausen, Vol. I or II; Bertini, Op. 176; Czerny, Op. 139; Gurliitt, Op. 82.

3. The works by Elson and Mansfield are popular for theory; and

Hunt and Fillmore for history. For children use a good primer for theory, and "Macy's History" for young people.

4. There is no book giving descriptions of pieces. "The Musician," by Prentice, "How to Understand Music," and "Musical Analysis," by Goodrich, answer this purpose to some extent.

T. D. M.—Schumann's Opera is pronounced *Geh-no-vêh-vah*, with hard G; "Perl" is pronounced *pây-ree*; "Traviata," *trah-vyâ-ta*; "Fida," *Fi-dâ*; "Ernani," *Er-nâh-née*; "Preciosa," *Preh-chee-dâ-sa*. The pronunciation of all such words will be found in "Clarke's Dictionary."

E. S.—Chaque mesure (Fr.) (pronounced *khak mehsoor*) means, every measure. A direction that the same manner of performance is to be repeated in every measure, as, Ped-a-chaque mesure, pedal at every measure. Campanella (It.) is the diminutive of campana, a bell—and means a small bell. Decrescendo al Niento, means, literally, decrease (in volume) to nothing. Cachucha (Sp., *Cah chod-chah*) is a Spanish dance resembling a Bolero, in $\frac{3}{4}$ time.

J. A. D.—A letter with two lines over it— \overline{C} —signifies that the sound it represents belongs to the octave between C—third space, treble clef—and the C—above the staff. Without more explanation as to how the note with two lines over is used it is not possible to answer your question, as there is no musical sign consisting of two lines.

$\text{[Diagram of a note with two lines over it]}$ —these are two forms of the note called a "breve," the value of which equals two whole notes.

IS MENDELSSOHN TO BE RANKED AMONG THE GREAT COMPOSERS?

H. HEATHCOTE STATHAM.

IF we sum up the evidence for and against his claim, I think the verdict must be *proxime accessit*. It is true that from one point of view his record seems too remarkable for such a conclusion. To say that a composer has left the most beautiful and highly finished symphonies and the finest overture (The Hebrides) since Beethoven, the best violin concerto, and the best piano trio since Beethoven, the most popular and effective oratorios since Händel, and the best organ music since Bach (*longo intervallo* certainly)—and I think all these propositions can be maintained—seems almost tantamount to calling him a great composer. No doubt he was somewhat in need of the kind of advice which Clough gave to his friend Shairp—"go through Dante's Inferno again; it will burn some of the rose-water out of you, old fellow." Mendelssohn certainly wanted some of the rose-water burned out of him; occasionally expressions in his letters show that he was not unconscious of this himself; and this is obviously the feeling which is at the root of a great deal of the modern criticism directed against him. But at a time when so much new music is produced of which we are obliged to consider carefully whether we enjoy it or not, there is surely something to be said for a composer whose music, at all events, is invariably pleasant to listen to; who offers us no such ill-digested crudities of harmonic progression as made a great organ player remark, while listening to the introduction to Schumann's Symphony in C—"It's like bad extemporizing."

It seems to be forgotten sometimes, that beauty in art is really one of the highest forms of power; as some one recently said very well in regard to Greek sculpture—"It is strong because it is beautiful;" and the same reasoning applies to such works as Mendelssohn's symphonies. If they have not the dramatic power, the intensity of pathos, which characterizes, for example, the remarkable symphony by Tchaikowsky which has recently excited so much attention, they have the merit of being far more spontaneous in melodic quality, far more permeated by pure beauty of sound; they are perfect works of art as far as they go; and artistic perfection of style and form will always tell in the long run, in music as well as in poetry. Nor must we forget to acknowledge Mendelssohn's power, displayed in many of his best songs, of producing effect on the emotions of his hearers by the simplest means. It is true that many of his melodic creations have a strong family likeness; but it is none the less true that a considerable number may be extracted from his works which have a perfectly distinct individuality, which can hardly be surpassed in pure melodic beauty, and which require no elaborate orchestral framework to set them out with adventitious interest. I was much impressed by his power in this respect when turning in once, during the dead period of the London musical season, to a "classical evening" at

one of the promenade concerts at Covent Garden. The house was crowded in every part, and promenade concert audiences are not always very quiet, but the song, "Auf Flügeln des Gesanges" was listened to in breathless silence, followed by a burst of applause and a re-demand, the repetition being listened to with the same reverence as before. I remember thinking at the time that to be able to hold a large and very mixed kind of audience spellbound in this way, by a perfectly simple song melody, repeated in each verse without ornaments or embellishments of any kind, and supported only by an equally simple piano accompaniment, was a test of genius not to be despised; while the applause of the "popular" audience seemed a very suitable tribute to the composer who said, in his kindly way, when suggesting that the programme for a proposed concert was a little too severe in its character—"For the people have rights."

With all this, however, we cannot but recognize that in comparison with those whose status as "the great masters" is definitely fixed, Mendelssohn has shortcomings of an important nature which prevent us from ranking him exactly with them. It cannot be denied that he is a mannerist, and we cannot shut our eyes to the fact that in composition he fails, comparatively speaking, just where the stress of construction comes in. He had all the ambition, all the breadth of interest and sympathy of a great composer, but just fell short in technical power. The mere fact, which crops out in one of his letters, that he could not compose without a piano at his elbow, or did not feel safe without one, seems in itself to put him on a different level from that of the greatest masters of the art. But in questioning his right to a place among them, I am asking the reader to choose his "great masters" by the highest and most exclusive standard. Leaving out of question living composers, of whom we are not speaking here, the list as I regard it includes only Bach, Händel, Haydn, Mozart, and Beethoven. These alone seem to fill all the conditions required. Palestrina possibly, and Purcell certainly, would have been among them had those great geniuses lived in the mature and developed period of the art. Wagner, of course, will be thrust among them by many persons, in the present mood of the musical world; but even if Wagner's operas ultimately retain the place now claimed for them (about which I have my own opinion), we cannot range with the great masters of the art one who has made a success only in a special treatment of one form of composition. Haydn might be objected to as being too light a weight, but Haydn had all the qualifications that have been cited, including that varied resource in construction in which Mendelssohn was deficient, and he may enter where Mendelssohn may not; he is a model in a sense in which Mendelssohn is not; nor must we forget that we owe mainly to him the evolution of the symphony or sonata form, the great defining form of modern instrumental music. But if the standard of definition of a "great master" is to be at all extended or lowered, to include others than those five peers of the art, I believe Mendelssohn, among deceased composers, has the next right of entrée, and that he has prior claims over either Schubert or Schumann as a more robust genius and possessed of more varied powers than the former, and a far more consummate artist than the latter.—*Fortnightly Review*.

—Table showing difference between London and New York salaries of star opera singers.

	London.	New York.
Jean de Reszké,	\$500	\$1250
Edouard de Reszké,	300	800
Plançon,	200	500
Melba,	500	1500
Calvé,	500	1200
Nordica,	300	800
Eames,	300	800
Saville,	100	300
Totals,	\$2700	\$7150

—Vocalists who are subject to nervousness should always remember to rest the weight of the body on the left foot, as this position steadies the action of the heart, consequently brings the nerves under better control.

SOME PECULIAR EFFECTS OF BILL-PRESENTATION.

BY E. L. SANFORD.

As human nature is the same the world over, doubtless other music-teachers have had similar experiences to mine as the results of bill-presentation.

My custom is to present my bill at the expiration of each month. Lessons are taken without interruption until the week following the receipt of the bill. Then postal cards begin to come in, stating that "Johnnie or Jennie is unable to take lessons this week;" so several lessons are omitted before the bill is paid. Then things go smoothly for another month or so.

Sometimes the lessons continue without interruption, but the bill remains unpaid for two or three months, and the amount begins to be quite sizable. The parties owing me are apparently oblivious of my presence, if I chance to meet them on the street. I have sometimes seen them in their seeming anxiety to avoid me, jump into their vehicle, and try to drive off with their horses still hitched to the post!

Of new applicants for lessons I always inquire if they wish to take two lessons a week, and state the advantages of so doing. They usually commence with semi-weekly lessons. At the end of the month I present my bill. At the hour for the next lesson the mother of my pupil makes her appearance in the music-room, pocket-book and bill in hand, pays the bill and says, "Fannie has to study so hard at school that her father thinks she had better take one lesson a week."

When giving semi-weekly lessons to a pupil, the lessons are each of half-hour duration, when giving one lesson, three-quarter hour. So for the next month Fannie takes a three-quarter hour lesson weekly. When the next month's bill is paid, I am requested to give Fannie a half-hour lesson once a week, if it does not make any difference to me. To be sure I am the loser financially, but comply with the request, wondering how long it will be before I shall be asked to give but one lesson a month!

Frequently, when paying a bill, parents will inquire, "How is John getting along?" Then I am told of the trouble they have in getting the pupil to practice. Then, in the presence of the pupil, they further remark that they will sell the piano, take away his bicycle, or deprive him of some other pleasure. The child cries, promises to do better; the storm begins to subside, and I take my departure.

The spasmodic interest shown by parents only when paying the bill convinces that they wish to get their money's worth, which is quite right; but why should they not evince some interest at other times?

I am pleased to be able to say that the cases mentioned are exceptional ones, the majority of my class being exceedingly satisfactory.

HOW LONG SHOULD A LESSON LAST?

BY E. VON ADELUNG.

Dear Editor:—In almost all the seminaries and other institutions where music is taught the half hour is the rule. When we consider, however, that entering and waiting until the predecessor has left the piano consumes nearly five minutes, the prescribed thirty minutes will shrink into twenty-five.

All good teachers in such institutions will, when giving a frank, honest reply to the question whether half an hour is sufficient to insure progress, assert that in nine out of ten cases it is not. Of course there are pupils who would not be benefited even by two-hour lessons and pupils who progress finely in spite of so short a duration of instruction.

In private families the rule is a full hour, and the understanding between teacher and parent in that respect is usually very definite.

All good teachers giving private instruction will say (allowing the same ratio for exceptions as above men-

tioned) that the time is too long and the work too fatiguing for both pupil and teacher. The time seems to pass slowly to the pupil, the teacher tires in trying to secure the pupil's attention up to the end of the lesson, and both feel relieved when the end has come.

Yet the parents cannot be blamed for stipulating a full hour as the duration of a lesson. In Germany the "hour-lesson" has become a sacred custom by having been upheld for over one hundred years, so that instead of asking, "Have you had your lesson?" they will say, "Have you had your hour?" (*Stunde* for lesson).

The hour in that respect is considered a unity as is the dollar; in England they still pay a guinea for an hour, and in Germany from a thaler down to a mark for the same space of time. Here in America the majority will consider a dollar a fair equivalent for an hour's tuition. Under circumstances, however, the prices will run up to five dollars and down to twenty-five cents like the seats in an opera house.

I may finally mention that the prices in musical institutions are exactly the same as for private lessons, only the time is shorter.

There must be an equivalent of time for the respective price paid. This is practically the only possible way; for you cannot repay the teacher for the trouble or the mental labor.

That mental labor varies with his own physical condition. An industrious and intelligent pupil may give him pleasure instead of trouble; a wilful and lazy one may tax his patience to the utmost, and cause him considerable anxiety.

Sometimes it happens that the teacher feels unwell, and cannot concentrate his thoughts as he would if well. Headache or something else may "upset" him even on the way to the pupil's residence, or shortly before the beginning of the lesson. Should he, in such a case, excuse himself and charge less for such a lesson, which he knows does not come up to the full standard?

Similarly, the pupil's mind may have been unbalanced by something, and the teacher finds it impossible to attract his attention for more than half an hour. Should he then abbreviate the lesson and charge but half?

These are obviously impossibilities, and neither party would consent to such an arrangement. Therefore we cannot change the usage of paying for a certain length of time. The only way to improve on it would be to fix a minimum in somewhat the following manner:

I, the contracting party, promise to pay a certain sum to N. N., for teaching my child by giving him lessons of not less than three-quarters of an hour each, to be increased at the teacher's option to a full hour. It must be a poor teacher indeed who, with such a variety of subjects as musical tuition furnishes, should not be able to retain the attention of his pupil for as long as forty-five minutes.

I never had any trouble to arrange matters that way nor did ever parents want to insist on a full hour.

INTERESTING FACTS ABOUT LESCHETITZKY.

LESCHETITZKY is sixty-seven years old. A correspondent of the *Pianist and Organist* relates that when Paderewski was in Vienna last summer, he and his former teacher played billiards three consecutive nights until nearly five o'clock in the morning. "The result was—an unpleasant time for the next day's pupils." To the same informant we are indebted for what follows concerning this eminent teacher, by many considered the greatest now living.

At the best of times Leschetitzky is not easy to get along with. To tell the truth, the best passports to his favor, outside of positive genius, are youth, beauty, and general attractiveness. I have always wondered, in reading Miss Fay's "Music Study in Germany," and Miss Walker's "My Musical Experiences," how it is that so many prime favorites of Tausig, Henselt, and that Liszt, are now unheard of in the musical world. Now I understand it better, for the people to whom Leschetitzky is most charming are the young and pretty girls. Al- though some have only ordinary talent, they are sure to be greeted, after playing in the class, with a smile and a

"Ganz gut, Fräulein." If a pupil is frequently stormed at and is rarely successful in pleasing the Professor, he can make up his mind either that his playing is hopelessly bad, or that Leschetitzky sees enough talent in him to pay for the exertion of storming. I am told that Paderewski, when he studied here, and Mark Hambourg, last year, were both rated unmercifully.

The thing that most exasperates the Professor is lack of rhythm. It is not, he says, that pupils make him angry when they play unrhythmically, but it literally makes him sick at the stomach. It also provokes him if people do not talk at their lessons. To one girl, who had large beautiful eyes, he is reported to have said: "There you sit staring at me with your great owl eyes and never saying a word. How do I know if you understand me or not? Say something!"

Exaggeration irritates him greatly. A very talented pupil told me an experience of hers on this subject: She was studying the Rameau air and variations, and when she finished the theme, playing it, as she thought, with great feeling and expression, the Professor said: "This is the way you play that theme;" whereupon he pironetted up to a table upon which stood a carafe filled with water, seized the carafe with one hand and a glass with the other, waved them about in the air, finally poured some water into the glass, and, at length, after some more fantastic motions, drank the water. "But," he said, going quickly to the table, pouring some water, and drinking it quickly, "this is the way to play it."

These things, however, are all mere eccentricities, in spite of which all Leschetitzky's pupils are devoted to him. At the class he is often charming, and they say that at his lessons he is usually delightful. When a pupil plays in class for the first time, he is always kind and encouraging, and when he sees a pupil nervous at the first lesson, he is usually patient and gentle. I fancy if anyone can ever play, he can play well at his lessons (when once the nervousness is got over), for Leschetitzky's magnetism is said to be such that you can play in spite of yourself and are drawn on beyond yourself. To judge pupils entirely on their own merits, he has them play in class, where the magnetic influence is lacking.

When Leschetitzky said to me personally that he had no "method," he added, "My 'method,' if such you will call it, is to discover and meet the particular needs of each individual hand, to supply the especial lack and to cultivate the peculiar individuality and personality of each pupil." I will add that a good student under Leschetitzky will acquire suppleness, strength, tone, rhythm, smooth, fluent technic, and will learn for the first time in his life, probably, what *pedal technic* is and the effects which may be produced by it, of which his great exponent, Paderewski, gave us such startling revelations.

TO THE EDITOR OF THE ETUDE:

Dear Sir,—I read an article in the October ETUDE in regard to the present custom among music dealers, of selling music to every one at a discount. It seems to me as though something ought to be done in this matter that would oblige every purchaser to pay the price marked on the piece, unless they bought a number of pieces at one time, when a certain discount could be given. This can only be done when dealers all over the country agree to sell music at a standard price. At the present time there are too many different prices. I have known pupils to buy a piece of music at the store for 40 cents, and other pupils would get the same piece at another time for 30 or 35 cents. I prefer to have my pupils buy their own music. This saves me a great deal of time, which would otherwise be lost if I were to buy it for them.

At the present day, people have become so accustomed to buying everything at half price that they expect nothing different. Let us have a standard price for music. When a piece is marked 40 cents, then sell it for 40 cents and no less. Another disgrace to the music trade is the printing of standard works in a cheap form and selling them for five and ten cents per copy. This is not only an injustice to the composer, but lowers music in the estimation of the public. Of course, first-class dealers do not keep this class of music. It is usually sold at department stores.

FREDERICK A. WILLIAMS.

Teachers' Exchange.

Address all correspondence in reference to the exchange or purchase of music advertised in this column direct to the advertiser.

Fifteen copies "The Haymakers," cantata, by Geo. F. Root.

Address A. L. PATTEE, Avon, N. Y.

In exchange for "Field's Nocturnes," "Chopin's Mazurkas," Bach's compositions, collections of piano pieces, or piano pieces, will give the following.—All are in foreign fingering, and in good condition; some are new, and so marked:

"Il Trovatore," Op. 20, arranged by Alberti from Verdi; duet for two pianos, "Smart's Short and Easy Pieces," No. 13, for pipe organ. "Czerny's Forty Daily Studies," complete. "Tausig's Daily Studies for Pianoforte," Book II, edited by Ehrlich. Wagner-Ulrich, "Kaiser Marsch" (new). Nava, G., "Repertoire di Solfeggi," Book II (new). And the following pianoforte solos: Hummel, "La Bella Capricciosa." Rubinstein, "Serenade Russe," No. 1. Liszt, "Rigoletto di Verdi." Chopin, "Polonaise No. 2," E-flat minor. Chopin, "Tarentelle A-flat." Also a number of high class songs, in Latin, Italian, and English.

Address L. R. DAVIS, 142 State St., Springfield, Mass.

A good grade of music for four and eight hands, two pianos. Also four and six hands collections.

Address Miss M. E. CURRENS, Mitchell University, Mitchell, S. Dak.

"Vox Organi," four vols., edited by Dudley Bucks. Published for subscription by J. B. Millett Co., Boston, 1896.

Address Miss A. K. HARRISON, 517 First Ave. Asbury Park, N. J.

In exchange for the following would like good organ music of medium grade, good standard music, and songs from the classics:

"Vox Organi," Vol. I (new). "Mathews' Graded Studies," Grades IX and X (new). "Mathews' Twenty Lessons to a Beginner." "Langley's Tutor for the Flute" (new). Batiste, Op. 38, "Offertory." Gurliitt, "Kleine Blumen." Mendelssohn, "Scherzo in F-sharp minor." Henselt, "If I Were a Bird." Perry, Ed. B., "Die Lorelei."

Address C. I. CONE, Rushville, Illinois.

Would like to exchange for piano music the following—one copy of each unless otherwise designated; all in good condition, some new:

For Piano.—L. H. Sherwood, "Piano Studies" (new). William Mason, "Ballade et Barcarole" (new). Wagner, "Lohengrin Bridal March," edited by Theo. Thomas (new). Haydn, "Toy Symphony" (new). Carl Wagner, "Echoes from the Palisades" (new). Peters Edition, No. 2302, Schumann Op. 124 (new). Henry Cramer, "Das Alpenhorn, von Proch," (fantasie). Henry Weber, "The Storm." "Dance Folio," Vol. 5, published by Saalfeld. Wehli, Op. 18, "Bacchanale." Schulhoff, "Minuet from Mozart's Symphony in E-flat." Schubert-Liszt, "Melodies Hongroise." Liszt, "La Charité." Scharwenka, Op. 44, "Waltzes, for Four Hands" (Peters Edition). Album No. 8102 a (Augener Edition), four hands. Verdi-Beyer, "Il Trovatore," six hands. Verdi-Alberti, "La Traviata," fantasie brillante, two pianos, four hands.

Vocal.—Petri, "Before Thy Throne," quartette (new). Thompson, Will L., "When My Ship Comes Over the Sea," quartette (new). Rodney, "Calvary," solo (new). Magill, "Sadly I Think of Days that are Gone," solo (new). Adams, Olive, "Come Holy Spirit," solo (new). Moir, Frank L., "Gold," solo (new). Caryll, Ivan, "Golden Moon," solo (new). Woilol, "Won't you Give Your Love to Me," solo (new). Loesch, "God Protect My Little Sweetheart," solo (new). Dale, Robert, "Just Like Big Folks," solo (new). Concone, Op. 25, "Lessons de Chant," (Peters Edition). Reinecke, Op. 26, No. 2, "Spring Song," soprano solo, voice and piano accompaniment. Leslie, Henry, "Memory," trio (for soprano, contralto, and tenor). Glover, Stephen, "I Heard a Voice in the Tranquil Night," duet (soprano and alto). Kjerulf, "Serenade by the Seashore," ladies' quartette, two copies. Millöcker, "The Beggar Student" (opera). Gilbert and Sullivan, "Pirates of Penzance" (opera). Sullivan, "Album of Songs." Six copies of "A Dress Rehearsal" (musical sketch, for female voices).

Choruses for Women's Voices, Schirmer's Octavo Edition.—Nevin, "Winken, Blynken and Nod" (new). Mendelssohn, "Hear My Prayer" (new). Buck, Dudley, "Annie Laurie." Schumann, "The Gypsies." Bendel, Fr., "Heart Throbs." Oesten, Max, "Invitation to the Dance." Arranged from Handel, "Sing My Soul." Rossini, "Charity." Rubinstein, "Wanderer's Night Song." Chadwick, "Spring Song." Mosenthal, Jos., "Rest." Pinsuti, "Good Night, Beloved." Address, MARTHA A. BEAL, No. 705 Maple Ave., La Porte, Ind.

In exchange for "Mozart's Symphonies" arranged for four hands; "Scarlatti's Pieces" (von Bülow edition);

"Händel's Lessons and Fugues;" "Schubert's Impromptus and Fantasies;" "Chopin's Mazurkas;" "Wieniawski's Mazurkas;"—for violin and piano or good modern piano, or violin and piano music,—will give the following:

Beethoven, "Sonata," Op. 2, No. 3. Chopin, "Third Ballade." Beethoven, "Marche Funebre," from "Grand Sonata." Moszkowski, "Serenata." Grieg, "Nordische Tänze." Miles, "Second Tarentelle." MacDowell, "Intermezzo." Moszkowski, "Melody," Op. 18, No. 1. Prentice, "The Musician," Vol. I, Beethoven, "Adagios and Andantes" (for violin and piano) Campagnoli, "Leichte Violin Duette," Op. 20, Book II.

Address, MISS C. B. HARRISON, P. O. Drawer 18, Alexandria, Va.

For exchange one copy each of the following—all of which are new:

Lange, "Language of Love." Mendelssohn, "Midsummer Night's Dream." Beethoven, "Sonate Pathétique." Plass, "Madcap Dance." Spindler, "Lohengrin." Meyer, "Meditation Nocturne." Gilbert, "Osceola, Marche de Concert." Saint-Saëns, "Premiere Mazurka."

Address, MRS. CASPER VAN NESS, No. 534 Greenwood Ave., Detroit, Mich.

To be exchanged for pianoforte compositions of the first three grades, suitable for teaching; or music of about the fifth grade:

Mozart, "Concerto in D minor." Rossini-Liszt, "La Charité." Heller, "Freischütz Studien," Op. 127. Moszkowski, "Valse in A," Op. 17, No. 3; "Momento Gioioso," Op. 42, No. 3. Grieg, "Norwegian Bridal Party." Leschetitzky, "Les Deux Alonettes;" "Mandolinata," Op. 39, No. 4; "La Source," A, Op. 36, No. 4. MacDowell, "Wilde Jagd." Chopin, "Impromptu," Op. 29, A flat. von Wilm, "Impromptu," Op. 57, No. 1. Paderewski, "Minuet à l'Antique." Raff, "La Fileuse." Schumann, "Aufschwung," Op. 12, No. 2.

Address, STELLA BURNHAM, No. 36 Myrtle St., Waltham, Mass.

Would like, in exchange for the following, music used in the Derthick Musical Literary Course. All music is in good condition unless otherwise marked:

Händel, "Suite No. 13." Haydn, "Variations on Austrian National Hymn." Weber, "Grande Polonaise, E-flat major." Beethoven, "Romanze G major," Op. 40 (for violin). Mozart, two copies of, "Minuet from E-flat Symphony," four hands; "Symphony No. 2 in G minor," two pianos, eight hands. Schubert, two copies of, "Military Marches," 1, 2, and 3, for two pianos, eight hands. Beethoven, "Mignon," soprano solo. Weber, "Bells in the Valley," mezzo-soprano; "Neath the Almond Trees," mezzo-soprano. Glück, "Come, for Thy Love is Waiting." Beethoven, four copies of, "Oh! What Delight" (Prisoners' chorus for men's voices). Rossini, five copies of, "Night Shade No Longer," mixed voices (fair). Gounod, 16 copies of, "O Sing to God." Buck, 28 copies of, "Sing Alleluia Forth." Gounod, 20 copies of, "There is a Green Hill." Grinnell, 19 copies of, "I Have Surely Built Thee." Mozart, 20 copies of, "Gloria from Twelfth Mass." Haydn, 29 copies of, "The Heavens are Telling." Händel, 42 copies of, "And the Glory of the Lord;" 19 copies of, "Then Round About Thee;" 38 copies of, "Worthy is the Lamb."

Address, MISS E. R. McGLASHAN, Box 388, Windsor, Ont., Canada.

Publisher's Notes.

"In the multitude of counsel there is wisdom," and this is one reason why THE ETUDE is so helpful to our American teachers. In its columns they find the best thoughts of the greatest musicians and most celebrated teachers of the world.

* * * * *

HAVE you wanted to take lessons of some noted musician? And have you ever thought that THE ETUDE was monthly presenting the choicest thoughts of the best teachers in the world? That is true, and no teacher who desires to do the best work that lies in him can afford not to take THE ETUDE and read and study its articles.

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In looking over Landon's "Materials for the Pianoforte" you will at once see that it came from the actual work of a successful teacher, one who is well up in the best things of the "New Teaching." It is so distinctly American in the directness with which it puts an idea, and it presents its ideas in such practical, clear, and working forms that the pupil feels himself or herself on sure ground because it is made clear exactly what is to be done and the best manner of doing it. Its selections of

music are such as the young pupil and the beginner can "see something in," they are so distinctly musical and pleasing. They make the pupil feel that real and enjoyable music is being learned and played. The discouragements coming from hours of dry five-finger work and from the playing of untuned notes are avoided by pupils who study in this superb work. The characteristic dry pedantry of the German way of presenting lessons to a beginner is avoided, and instead are found "Ways of pleasantness and paths of delight;" and a course that takes the pupil as quickly, as thoroughly to the goal of musical and musicianly playing. Try a copy.

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A CUSTOMER writes us: "My oldest daughter is teaching a few pupils, and ordered Landon's "Foundation Materials." In looking it over, I have come to the conclusion that it will be the best thing that my thirteen-year-old daughter can do to go through the book carefully, although she is playing well the studies from Mathews' Grade V. Her former teachers have not always been well prepared, and I find that there is much in the "Foundation Materials" that she has never known, and much that she must know to be a good performer. I especially approve the clear and well-defined phrases of the selections. There is nothing obscure; every piece is full of telling melody, and the phrasing is clearly marked, as is also the expression. Then, too, the presentation of the pedal is a novelty to me, (and taught years ago), and I overheard my daughter remark to her teacher that she did not know when to put down the pedal or when to let it up, and why she was to do either. I also overheard a musician of wide reputation, who was recently in town, say, 'that the mordent and sliding exercises of the book were of great value.' My daughter has already played from the book about a month, and she is delighted with its tuneful and beautiful music, and has volunteered to give a half hour a day to conquering all that the book contains, outside of the regular practice of her teacher's lessons, for she is so much interested in it and enjoys it so greatly."

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In looking ahead regarding Christmas presents, do not overlook the fact that this house furnishes a great variety of desirable musical gifts. In these hard times it is often that people combine something of utility with their expression of regards. In this connection allow us to suggest our elegantly bound volumes of standard and classic music. In looking up a present for your music teacher, or some musical friend, why not get one of our engravings of some great master, or a statue in bust form of some great musician and composer. We have the latter in many styles and prices. Then there are our music satchels and rolls, metronomes, musical works, elegantly bound musical gift books, etc., etc. Our circular will be ready November 15th.

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Now, when the activities of the musical year are well under motion, is the time to interest music pupils in THE ETUDE, especially your new pupils. It is the universal testimony of hundreds upon hundreds of teachers that reading THE ETUDE greatly improves the work and musical intelligence of their pupils.

Many teachers are doing far better work than their musical friends know of or can appreciate, and when they read THE ETUDE they have a means of comparing work with which they are acquainted with what they read as being best in THE ETUDE, and this shows them that they have that kind of work done right in their own town. Popularity is a teacher's capital, and when popularity is founded on good and broad musicianship it gives a reputation that will last. Get your friends and pupils to read THE ETUDE.

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GET up a class library of musical works by earning the premiums and cash reductions for ETUDE subscribers, getting your pupils and musical friends to take THE ETUDE. By this means you will double the benefit, get a good library, adding to it year by year, and put into the hands of your pupils the valuable inspiration coming from the monthly visits of the magazine. Try it.

WE have to announce in this issue a new book by W. S. B. Mathews, entitled "Music; Its Ideals and Methods." It is a work purely literary in character, compiled from all he has written during the last twenty-five years. Mr. Mathews is, above all, an essayist; no writer on music has greater breadth of knowledge; in every phase of music he is thoroughly conversant. The volume will be a positive addition to the scanty number of works of Musical Literature. The selections have been carefully compiled and edited by the author. The entire work is in the hands of the printer, and there will be no long delay in putting the work on the market. We will make the usual Special Offer for the benefit of our readers: To all who will subscribe in advance we will send the book, when issued, for only 65 cents. Those who have good open accounts with us can have the book charged, but in that case postage will be charged. Write your order on a separate paper.

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IN the next issue our Annual Holiday Offer of Books will be given. We have quite a number of new holiday presents to offer. Do not select your musical Christmas presents until you see our attractions.

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WE begin with November to send out our monthly packages of new issues. We send these On Sale, to be settled for during the summer. Even if you do not deal with us, our new issues might interest you. Send for our On Sale circular.

* * * *

IN accordance with the notice that we will make a monthly offer of two good works, we put on the list "Musical Form," by E. Pauer, and "Rudiments of Music," by W. H. Cummings. Forty cents will buy both of these works during November. Our first month's offer, of course, expired November 1st. The two works this month are particularly valuable, as every teacher can use them and any student will find them interesting. The "Musical Form" is very readable. The history of every known dance is given, interspersed with many historical facts. The "Rudiments of Music" is an excellent primer. The questions of this issue are taken from this book. As a class book it is largely used by the best conservatories. Those who have accounts can have the books charged, but postage will be added. If the books are desired separate, send 25 cents for "Musical Form" or 15 cents for "Rudiments of Music."

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WE are making every effort to enhance the value of this journal to its subscribers. We thank our subscribers in this public way for the many words of approval we have received, proving that our efforts have not been in vain. We have, at the present time, most of the prominent writers of the country preparing useful and interesting articles for the coming year. Valuable supplements will be given. It is our object to make the coming volume still better than ever before. Typographically, beginning with this number, you will notice a decided improvement. If you have not already tried for any of the valuable premiums offered by us for obtaining subscriptions, send for our Premium List giving full particulars how to obtain subscribers, in addition to one of the most valuable lists of articles, books, etc., to music teachers and students, ever gotten together. For only three subscriptions we will renew your own subscription for one year. We give a Ladies' Rolled Gold Watch for 15 subscribers; a High Grade Bicycle for 50 subscribers. All the copies necessary to help you obtain subscription, free. Write to us about this matter. *Every new subscriber, where it is requested, will be given two extra numbers—fourteen numbers for the price of one year.* You can use this as an extra inducement in getting subscriptions.

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DURING the past year the United States seems to have been loaded down with all the poor metronomes made in Europe. It has been most unfortunate; the metronome which has had the name of the best for years proving worst of them all. We have been looking around for a

good reliable manufacturer on whom we could depend; we think we have found that one; we are not talking from hearsay but from experience. The effort has been owing to competition to lower the price; the results have been disastrous. We have a metronome which we guarantee for one year from any fault in manufacture,—something which has never before, to our knowledge, been done. There are two qualities: One for \$2.75, and the other of superior tested mechanism, with the key and lid attached, for \$3.25, with bell \$4.00 and \$4.50 respectively. Transportation extra. We send with every metronome from now on, full directions as to how to use it. We will send these directions free to any of our patrons who will send for a copy. When in need of a metronome it always pays to buy the best, and here it is. No risk in buying from us. There are some articles where it is economy to pay a little more in the first place, and this is one of them.

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IT is to the advantage of every music teacher to obtain our complete list of catalogues. All of our editions are published with the interest of the teacher at heart; there is not a trashy composition in the whole catalogue. Our On Sale plan is most liberal, and interests most music teachers. If you have not our catalogue and terms, send to us, and we will mail them postpaid to you.

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WE have issued during the past month the complete "Method of Singing," by Alberto Randegger, Professor of singing at the Royal Academy of Singing, London. It is hardly necessary to go into detail as to the efficiency of this work; it is one of the few standard singing methods and is known the world over. Besides the many valuable hints given by the author, it contains a treatise on the anatomy of the vocal organs, most necessary to every vocalist, a dictionary of terms used in singing, and a system of practice.

In this connection we would say, that among the first exercises to be used as the student advances is J. Concone's "Fifty Lessons for the Medium Part of the Voice," which work we have also issued at the same time. Both of these editions are not surpassed by any on the market; they are the best that good paper and printing, etc., can make them. Those who took advantage of our Special Offer last month, on those works, were greatly surprised at the value given. This offer is now withdrawn. In another note we have another Offer for November. The works retail for \$1.50 for the Randegger "Method" and 50 cents for the J. Concone "Fifty Lessons," from which prices we give a liberal discount to the profession.

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As the winter season approaches, especially Christmas time, we would draw attention to our musical games; they have been used and well liked as simply an amusement, and also have been most successful as a help to the teacher in teaching the rudiments and other musical knowledge. "Allegro," by W. L. Hofer, 50 cents; "Musical Dominoes," by C. W. Grimm, 75 cents,—these two teaching the rudiments. "The Great Composers," 50 cents, played like the game of "Authors," teaches the name, birth, death, and principal works of seventeen great composers and in addition a portrait on each card. A full description in our "Descriptive Book Catalogue," free on application.

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WE have to announce a new book by Thomas Tapper, author of "Chats with Music Students and Music Life." The new book is entitled "Music Chats with Children." It is one of the most original books in the literature of music. Mr. Tapper has written it out of a large experience; and has spent a great deal of time on it. The work was planned in 1890, and has been under consideration ever since.

"Music Chats with Children" is a bright, readable volume, which will be found to be a help to teachers and a stimulus to young students. It is simple, clear, very direct, full of life and interest. Some of the chapters are:

What the Face Tells.
Music in the Heart.
Listening.
The Hands.
Thinking in Tone.
The Greater Masters.
The Lesser Masters.
What We See and Hear.
The Tones about Us; and others.

There are 25 chapters, with teachers' appendix, foot-notes, and explanatory preface.

The book is unique, and will be issued in our most attractive way.

Our special offer on this work will continue until it is on the market. The whole work is now in the printers' hands. If you want the book at only cost of paper and printing, send us at once your advance subscription of 50 cents, which will pay for book and postage.

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CLARKE'S "Dictionary of Music," which we have so long promised, will be ready for delivery about the time this issue reaches our readers. The special offer is therefore withdrawn. We desire to express our thanks to advance subscribers for the patience they have shown at the long delay in issuing this work. We trust the value of the work will repay them for the long waiting.

We have received, since the appearance of our October issue, the following names of teachers of "Touch and Technic" according to the Mason method. Names have been sent in so sparingly of late that we will not publish any hereafter.

Septimus Fraser, 32 McGill College Ave., Montreal, Canada.

Miss Ida L. Holmes, 395 Macon St., Brooklyn, N. Y.

Mr. Geo. E. Kittredge, 772 Merrimack St., Lowell, Mass.

Miss Helen Macowen, 821 DeKalb Ave., Brooklyn, N. Y.

Mrs. F. R. May, 1615 N. Fifth St., Kansas City, Kansas.

Miss Julia Strong, 354 A Gates Ave., Brooklyn, N. Y.

Mrs. Casper Van Ness, 534 Greenwood Ave., Detroit, Mich.

Special Notices.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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